

中央音乐学院图书馆藏书	
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Nº 1. 天方夜谭 第二乐章
Nº 1. „Shéhérazade,“ 2^me mouvement

8

B $\text{♩} = 144.$

Cl. (A) *pp*
Fag. *pp*
Cor. III.

Viol. *p grazioso*
II. div. pizz. *p*
V.le. *p*
V.c. *p*
C.b. pizz. *p*

Cl. *pp*
Fag. *pp*
Cor. III.

Viol. *p*
V.le. *p*
V.c. e C.b. *p*

Fl. *p*

Cl.

Fag. *p*

Cor I. *p*

Viol. *poco più f*

V.le. *mf*

V.c. *arco p* *poco più f*

C.b. *sempre pizz. mf*

mf

Fl. *colla parte*

Cl. *fp*

Fag. *fp*

Cor I e II. *fp*

Viol. *arco* *f accel.* *ril.*

V.le. *f*

V.c. *arco* *f* *accel.* *ril.*

C.b. *arco* *f* *accel.* *ril.*

Nº 2. 隐城基德希传奇

Nº 2. „Légende de la ville invisible de Kitéj“

5

Cl.(B) $\text{♩} = 66$. 283

I. *pp*

Fag. *pp*

Cor. I.

Pévrónia.

-tour de moi se sont fermées, leurs co - rol - les sont pen -

Viol. I. *p do'ce*

V.le. *pp*

V.c. *pp* *pizz.*

C.b. *pp* *pizz.*

Cl.

Fag.

Févr.

-chées vers moi, oom - me pour un ca - res-sant sa - lut,

I. *pp*

Viol. I. *pp* *div.*

V.le. *pp*

V.c.

C.b.

Fl. I.
Ob. I.
Cl.
Fag.
Févr.
Viol.
V.le.
V.c. pp
pp
cresc. poco
cantabile
nomme pour me rendre hom - ma - ge. Ah, fleu -
non div. cresc. poco
cresc. poco
cresc. poco
pp
cresc. poco
p
p
p
Fl. I.
Ob. I.
Cl.
Fag.
Févr.
Viol.
V.le.
V.c.
C-b.
arco
p
-ret - tes ra - vie - san - tes,

Fl. I. *solos*
con sord.

Cor. *con sord.*

Celesta

Pévr.

Viol. II. *in* oor-rup - ti - bles lys du pa - ra - dis!

V.le. div. *pizz.*

V.c.

C.b.

Nº 3 西班牙随想曲

Nº 3. „Capriccio Espagno.“

F. $\text{♩} = 88$

Fl.

Ob.

Cl(A)

Fag.

Cor.

I. *fantastico assai*

Viol. *div.* *arco*

(pizz.)

V.le. *non div.*

V.c.

C.b.

8 No 4. 总督老爷
No 4. „Pan le Voïevode“

145 Lento. ♩: 68.

Cl.(A) *pp*
Fag. *pp*
Olesnitsky.
Com me des cend du ciel
Arpa. *p*
Viol. I. *p*
Viol. II. *p*
V.le. *p*
V.c. *dolce*
p

Cl.
Fag.
Olesn.
l'om - bre pal - si - ble de mai.
Arpa.
Viol.
V.le.
V.c.

Nº 5. 金鸡

Nº 5. „Le Coq d'Or.“

9

193 Andantino. ♩: 9

V.le. *p* dolce ed espressivo

I.H.

V.c. div. a 4. *p*

III. IV.

C. b. 4 soli. *pizz.* *p*

This system contains the first four staves of the musical score. The top staff is for Violins I (V.le.) in treble clef, marked with a piano (p) dynamic and the instruction 'dolce ed espressivo'. It features a melodic line with slurs and accents. The second staff is for Horns I (I.H.) in treble clef. The third staff is for Violoncellos and Double Basses (V.c. div. a 4.) in bass clef, also marked piano (p). The fourth staff is for Contrabass (C. b. 4 soli.) in bass clef, marked with a pizzicato (pizz.) dynamic and piano (p).

V.le.

V.c.

C. b.

This system contains the next four staves. The top staff continues the Violins I (V.le.) part. The second staff continues the Violoncellos and Double Basses (V.c.) part. The third staff continues the Contrabass (C. b.) part. The fourth staff is empty.

Nº 6 «萨特科» 交响诗 (p. 28)

Nº 6. „Sadko“ tableau symphonique (p. 28)

Allegretto. ♩: 138.

Cl. (B)

Arpe. *p*

V.le. con sord. *pizz.*

V.c. div. *pp* arco

2 C. b. *pizz.* *pp*

This system contains the first four staves of the musical score for 'Sadko'. The top staff is for Clarinet B (Cl. (B)) in treble clef, marked piano (p). The second staff is for Arpeggio (Arpe.) in treble clef, marked piano (p). The third staff is for Violins I (V.le. con sord.) in treble clef, marked pizzicato (pizz.) and piano (p). The fourth staff is for Violoncellos and Double Basses (V.c. div.) in bass clef, marked piano-piano (pp) and arco. The fifth staff is for two Contrabasses (2 C. b.) in bass clef, marked pizzicato (pizz.) and piano-piano (pp).

Fl. *a 2*
Cl.
Fag.
Cor. I, II.
Arpe.
Viol. I. *con sord.*
Viol. II. *con sord.*
V.le. *pp*
V.c. *pp*
C.b. *tutti divisi*

pp

Nº 7. 总督老谷 夜曲

Nº 7. „Pan le Voievode,” nocturne.

Lento. 58.

Cl. (A) *134*
Fag. *pp*
Cor. con sord. *III. #F*
Arpe. *p*
Viol. I. *con sord.*
Viol. II. *con sord.*
V.le. *con sord.*
V.c. *pp*
C.b. *pp*

dolce ed espresso.

I. II. III.
Cor. IV.

Arpa.

I.
Viol. II.

V.le.

V-c.

C-b.

dolce ed espr.

Ob.

C. (agl.)

Cl.

Cor.

Arpa.

Viol.

V-le.

V-c.

C-b.

No 8. „Sniégourotchka“

[231] Andante maestoso e passionato. $\text{♩} = 63$

Fl. *a 2* *mf*

Ob. *mf* *a 2*

Cl. (B) *mf* *a 2*

Fag. *a 2* *mf*

Cor. *a 2* *mf* *f*

Tr-be. (B) *mf* *f*

Tr-bni. e Tuba. *mf* *ten. assai* *f*

Timp. *mf*

Lel choist Koupava, la conduit,

Viol. I. *f cantabile ed espressivo*

Viol. II. *f cantabile ed espressivo*

V.le. *f*

V.c. *divisi a 3* *f*

C.b. *f*

Fl.
Ob.
Cl. Solo *espress.*
Fag.
Cor.
Tr-ba.
Timp.

traversant toute la scene, jusqu' au tsar Beren-

Arpa.
Viol. *fiizz.*
V.le. *fiizz.*
V.c.I.
V.c.II & C-b. *dolce cantabile ed espress.*

Cl.
Fag.
Cor. I. II.

dei et, s'approchant, *smorz.* l'embrasse

Arpa.
dim. *smorz.*

Viol. *dim.* *smorz.*
V.le. *dim.* *smorz.*
V.c.I *dim.* *smorz.*
V.c.II & C-b.

Fl. I

Timp

Campanelli

Fl. II

Arpa *p* Du lac surgit le Printemps, entouré de fleurs.

Viol. I

Soli

C. b.

pp

Fl. I

Cl. Bb

pp

Fl. II

Campanelli

Arpa

Viol. I

V. c.

C. b.

Fl. I

Cl. Bb

Fl. II

Campanelli

Arpa

Viol. I

V. c.

C. b.

Nº 10. 隐城基德希传奇

Nº 10. „Légende de la ville invisible de Kitéj.“

15

808

Ob. $\text{♩} = 66$.

C. ingl.

Cl. I. II. (B)

Cl. III. (B)

Fag.

C-fag. Solo

cresc. poco

L'apparition.

Comprends bien, o bel-le fi-au-see, et at-tache a mes pro-pos leur poids.

I trem.

Viol. I trem.

Viol. II trem.

V-le. trem.

C-b. Solo

cresc.

cresc.

cresc.

Nº 11. 金鸡

Nº 11. „Le Coq d'Or.“

120 (alla breve. $\text{♩} = 50$)

C-fag.

Tr-ba. c.-alta (F)

Tr.bni.

Le roi Dodon.

O fi-mage e-pou-va-n-ta-ble!

C-b.

dim.

div.

pp

10 № 12. 天方夜谭 第三乐章(开始)

№ 12., Shéhérazade, 8^{me} mouvement (début)

Andantino quasi allegretto. ♩ = 52.

Viol. I e II unis.

Viol. I e II unis. *sul D*

V.le. *pp*

V.c. div. *pp*

C-b. *pp*

sul G

pp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

mf

dim.

dim.

dim.

dim.

Nº 13. 金鸡 (p. 87).

17

Nº 13. „Le Coq d'Or“ (p. 87).

(Andantino. $\text{♩} = 66$)

Fl. II.
Cor. III. *ppp*
Viol. I. II. *ppp*
Viol. I. II. *unis*
V. le. div. *con sord.*
V. c. *con sord.*
C. b. div. *ppp*

Nº 14. 萨特科

Nº 14. „Sadko“

208 (Allegretto.)

Fl. I.
Ob. I.
Cl. I. (A)
Fag.
Cor.
Tr. ba. (A)
Néjatr.
Sopiel.
Douda.
Sopr.
Alti. *mf*
Ten. & Tenor ad lib. col. Alti *unisono*.
Bassi.
Viol. I. II *unis. sul G*
V. le. *pp*
V. c. *pp*
C. b.

Va vers Ve nise, re - viens prompt - te - ment!
Va et re - viens vers nous.
Va et re - viens vers nous.
Puis reviens vers nous.
Fais ad - mi
Va sa - lu - er l'é - glise et l'au - tel.
Puis reviens vers nous.
Puis reviens vers nous.

(Altri Ten.)

Fl. I
Ob. I
Cl.
Fag.
Cor.
Tr. be. *ten. assai*
Nielata.
Douda Tâ che de nous rap-por-ter des chants Vi-ve, vi-ve, vi-ve
Vi-ve vi-ve Ve-ni-
Sopr. *pp*
Glori-rel
Alti
Ten. rer tes r. - chea tre sors A Ve-ni e tu
Bassi.
Vi
A Ve-ni-se tu
Viol. I. II unis.
V-le.
V.c. & C-b.

No 15. 雪娘
No 15., „Sniegourootchka“

5 2 Fl. e Fl. picc.

♩ = 69.
Ob.
C. ingl.
Cl(A)
Fag.
4 Corni unis.
Timp.
Viol. *div.*
V-le. *pluss. div.*
V.c. *m/ cantabile*
C-b. *div. m/ cantabile*

Ob.
C. ingl.
Cl.
Fag.
4 Corni unis.
Timp.
Viol.
V-le.
V-c.
C-b.

This system contains the first two measures of the score. The woodwinds (Ob., C. ingl., Cl., Fag.) and strings (Viol., V-le., V-c., C-b.) are all present. The woodwinds play a melodic line with slurs and accents. The strings provide a rhythmic accompaniment with slurs and accents. The percussion (Timp.) plays a simple pattern. The brass (4 Corni unis.) is present but has a long rest in the first measure.

This system contains the next two measures of the score. The woodwinds continue their melodic line. The strings continue their rhythmic accompaniment. The percussion continues its pattern. The brass (4 Corni unis.) enters in the third measure with a new melodic line.

Ob.

C. ingl.

Cl.

Fag.

4 Corni unis.

Timp.

Viol.

V.le.

V.c.

C.b.

№ 16 金 鸡 (p. 88)
 № 16. „Le Coq d'Or (p. 88)
 (Andantino. ♩ = 88.)

E♭.

Cl(B) *pp*

I. II.

Cor. III.

Viol. le II unis. pizz.

V.le. *ppp*

V.c. *p dolce*

C.b. div. *p dolce*

C.b. *pizz*

pp arco

Nº 17. „Sniégourotchka“

[288] Andante. ♩ = 66.

2 Fl. e Fl. picc.

Ob.

C. ingl.

Cl. (B)

Fag.

4 Corni.

Timp.

Campanelli.

Arpa.

Viol. I e II unis.

mf cantabile

V-le.

V-c. pizz. arco *f*

mf cantabile

C-b.

2 Fl. e Fl. picc.

Ob.

C. in G.

Cl.

Fag.

4 Cor.

Timp.

Campanelli.

Arya.

Voi. le Hunt's.

V. le.

V. c.

C. b.

This musical score page, numbered 22, contains ten staves of music. The instruments and parts are labeled on the left of each staff: 2 Fl. e Fl. picc. (Flute and Piccolo), Ob. (Oboe), C. in G. (Clarinet in G), Cl. (Clarinet), Fag. (Bassoon), 4 Cor. (Four Cornets), Timp. (Timpani), Campanelli. (Bells), Arya. (Aria), Voi. le Hunt's. (Hunt's Voice), V. le. (Violin), V. c. (Viola), and C. b. (Cello). The score is written in a single system with a double bar line in the middle. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music includes various melodic lines, rests, and dynamic markings. A '3' is written above a triplet in the C. in G. staff, and an '8' is written above a measure in the Arya. staff. The V. le. staff features a dense, rhythmic passage with many beamed notes.

Fl. picc.

Fl. a 2.

Ob.

C. ingl.

Cl.

Fag.

4 Cor.

Timp.

Campanelli.

Arpa.

Viol. le II unis.

V. le.

V. c.

C. b.

Detailed description: This is a page of a musical score, page 23, featuring a variety of orchestral instruments. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The instruments and their parts are as follows: Fl. picc. (Piccolo Flute) and Fl. a 2. (Flute in second octave) play a rapid, ascending scale-like figure. Ob. (Oboe) has a few notes. C. ingl. (Clarinet in G) plays a melodic line with some grace notes. Cl. (Clarinet in B) has a long, sustained note. Fag. (Bassoon) has a long, sustained note. 4 Cor. (Four Horns) have a few notes. Timp. (Timpani) has a few notes. Campanelli. (Bells) have a few notes. Arpa. (Harp) plays a rapid, ascending scale-like figure. Viol. le II unis. (Violins II unison) play a melodic line. V. le. (Violins) play a rapid, ascending scale-like figure. V. c. (Violoncello) plays a melodic line. C. b. (Cello) has a long, sustained note.

Fl. picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

$\frac{1}{4}$ Cor.

Timp.

Campanelli

Arpa

Viol. II unis.

V. le.

V. c.

C. b.

This musical score page, numbered 24, contains ten staves of music. The instruments are listed on the left of each staff: Fl. picc., Fl., Ob., C. ingl., Cl., Fag., $\frac{1}{4}$ Cor., Timp., Campanelli, Arpa, Viol. II unis., V. le., V. c., and C. b. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The Fl. picc. and Fl. parts feature rapid sixteenth-note passages. The Ob. part has a few notes. The C. ingl. part has a melodic line. The Cl. part has a long note. The Fag. part has a long note. The $\frac{1}{4}$ Cor. part has a few notes. The Timp. part has a few notes. The Campanelli part has a few notes. The Arpa part has a melodic line. The Viol. II unis. part has a melodic line. The V. le. part has a melodic line. The V. c. part has a melodic line. The C. b. part has a long note.

L. (Allegretto quasi andantino.)

C. ingl.

Cl(A)
Fag.
Soprani.
Nos chants vont charmer le jeune hom-me, nos ri-res font fuir le vieil-

Viol. I.

V.le. pizz.
1^{re} Vc. Solo.
Altri Vcelli.
Cb. pizz.
p

C. ingl.

Cl.
Fag.
Sopr.
j'ai - me j'ai - me

3 Soli (Corybées)

Alt. lard
p

Nous ai-mons, lé-gè-res om-bres, à jou-er sous un ciel é-toi-lé

Viol. I.

V.le.
1^{re} Vc. Solo.
Altri Vc.
C.b.
p

26 N^o 19. 天方夜谭 第二乐章
N^o 19., "Shéhérazade," 2^{me} mouvement.

P $\text{♩} = 152$

Fl. picc.
Fl.
Ob.
Cl. (A)
Fag. a 2.
Cor.
Tr. bc. (A)
Tromb. e Tuba. a 2.
Timp.
Triang.
Pia. ti.

Viol. I. *ff* sul G
Viol. II. *ff*
V. le. *ff*
V. c. *ff*
C. b. pizz. arco

260

Nº 20. „Sadko“

♩ = 112.

Fl.
Ob.
Cl.(B.)
Cor.
Trbnl.
Tuba.

Le Roi des Mers.
Roi re - dou - table et fort.

Viol. II.
V.le.
V.c.
C.b.

Nº 21. 隐城基德希传奇

240

Nº 21. „Légende de la ville invisible de Kitej“

Fag.
C. fag.
Cor. sempre coperto
Kouterma.
Mais voi-ci dé - jà la mort pro - che. de l'en - fer les pei - nes cru - el - les!
Viol. I.
Viol. II.
V.le.
V.c.
C.b.

166 Andante. $\text{♩} = 66$

Fl. I, II. *p*

Fl. III. *p*

Ob. I. *p*

Cl. (A) *p*

Fag. *p*

Cor. *p*

Arpa. *mf*

Viol. I. *p*

Viol. II. *p*

V. la. *div.* *p*

V. c. *pizz.* *p*

C. b. *pizz.* *p*

227

Lento. $\text{♩} = 60$.

Solo

Fl. III.

pp

Fag.

pp

Arpa.

I.

Viol. *dolce, espress. e cantabile*

II.

dolce, espress. e cantabile

pizz.

V.le div. pizz.

I. II.

V.c. div.

III. IV.

C-b.

pp

C.

Fag.

pp

Arpa.

Viol.

V.le div.

III. d.

V.c. div.

III. IV.

C-b.

Fl. I. e Ob. I.

Cl. *Ven. assai dolce*
 Fag.
 Cor. I. II.
 Sopr. *p*
 Alt. Va voir la belle et grande ci-té, tâ-che de voir le do-ge puis-
 Ten. Va voir Ve-ni-se, bel le ci té!
 Bass. I Va voir la belle et grande ci-té, tâ-che de voir le do-ge puis-
 I Va voir la bel le et

Viol.
 Viol. II.
 Viol. div.
 Vc.
 C-b. *pizz.*
 arco

Cl. *poco pinf*
 Fag.
 Cor. I. II.
 Niejata.
 Sopr. Vi-ve! Vi-ve Ve-nise!
 Alt-sant. A Ve-ni-se tu dois al-ler. Sad-ko!
 Ten. A Ve-ni-se tu dois al-ler. Sad-ko!
 Bass. sant. A Ve-ni-se tu dois al-ler. Sad-ko!
 -té. A Ve-ni-se tu dois al-ler. Sad-ko!
 Arpa e Pianino.
 Viol.
 Viol. II.
 Vc.
 C-b. *pizz.*
 pizz.

63

№ 25. „La Pskovitaine“ 8^{me} acte.

Moderato. (alla breve.)

Fl. I.

Cl. (B) *pp*

I.

Cor. III, IV. *pp*

Arpa.

I.

Viol. *dolce e cantabile*

II.

Viol. *dolce e cantabile*

V. le. div.

V. c. *p*

C. b. *pp*

Fl. I.

Cl.

I.

Cor. III, IV.

Arpa.

Viol.

V. le.

V. c.

C. b.

288

Fl. I
Fl. II, III.
Cor. ingl.
Cl. (A)
Fag.

Solo

La Fée Printemps.

-ceur — a sa pa - ro - le, o jasmin, répandsen

Sopr.
Alti. Don - ne lui ta grâce, o ro sel —

Arpa. *gliss. ad libit.*

ut#, réb, mi, fa, sol, la#, si

2 Viol. soli.
Viol. I
Viol. II div. a 3
V-le.
V-c. pizz.
C-b.

Fl. I.

Fl. II III.

Cor. ingl.

Cl.

Fag. b.

La Fée Print.

el - le la lan - gueur — qui trou - ble l'â - me

Sopr.

Alti.

Dans des yeux, bleu - et, ra - yon - ne!

Arpa.

Gliss. ad libit.

Gliss. ad libit.

2 Viol. soli.

Viol. I.

Viol. II.

V. lo.

V. c.

C. b.

The musical score is arranged in a system of staves. The top five staves are for woodwinds: Flute I, Flute II/III, Cor Anglais, Clarinet, and Bassoon. Below these is the vocal part for 'La Fée Print.', with lyrics in French. The next two staves are for Soprano and Alto voices. The Arpa (Harp) part follows, featuring glissando markings. The bottom section includes string parts: 2 Violins soli, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in G major and 2/4 time.

No 27. 萨特科 (p. 296)
 № 27. „Sadko“ (p. 298).
 (Allegro alla marcia. $\text{♩} = 122$.)

Cor. III. IV.
ten. assai

Tr-bni.
ten. assai

Ten.
 Chœur Nous met - trons de - hors les voi - les,
 Bass.

Viol. I II.
unis.

V-le.

V-c. & C-b.

Cor. III. IV.

Tr-bni.

Ten.
 Bass. de nos beaux na - vi - res —

Viol. I II.

V-le.

V-c. & C-b.

No 28. 雪娘

№ 28. „Sniégourotchka“

Fl. 137

Cl.(B)

Fag.

Miscuir.

il faut des yeux bais-sés ti-mi-de-ment voi-lés sous les pau

Viol. II

V-le.

V-c. & C-b.

pp

Fl.
Cl.
Fag.
Minguir. $\text{b}\flat$

piè - res, un mo - deste et crai - n - tif re - gard, pu - di - que.

Viol.
V-la.
V.c. e C-b.

Fl.
Cl.
Fag.
Cor. I. II.
Minguir. $\text{b}\flat$

chaste et doux. Mais toi, ja - mais tu n'as bais - se la té - te.

Viol. *p cresc.*
V-la. *p cresc.*
V.c. e C-b. *div.*

Nº 29. 安塔爾

Nº 29. „Antar“

[48] (Allegro risoluto.)

Picc.

Fl. $\text{a } 2$

Ob.

Cl. (A)

Fag. $\text{a } 2$

Cor.

Tr. bas. III e Tuba.

Timp.

Triang.

Tamb.-no.

Platt.

Cassa.

Arpe.

Viol. I e II unis.

V. lo. pizz.

V. c.

C. b. div.

Fl. *p*

Ob. *p*

Cor. ingl. *p*

Cl. (B) *p*

Fag. *p*

Cor. *pp*

Tr. bo. (B) *pp*

Tr. bpi. e Tuba. *pp*

Timp. *pp*

Arpa.

I. *cantabile*

Viol. *p*

II. *pizz.*

V. lo. div. *mf*

V. c. *mf*

C. b. *pp*

morendo

dim.

arco

dim.

3

dim.

3

dim.

dim.

dim.

dim.

Fl.
Ob.
Cor. ingl.
Cl.
Fag.
Cor.
Timp.
Viol.
V-le.
V-c.
C-b.

III

sal D
mf
pizz.
pizz.
sal D
mf

Fl.
Cl.
Fag.
Cor.
Timp.
Viol.
V-le.
V-c.
C-b.

dim.
dim.
p
dim.
dim.
dim.
dim.

arco
pizz.
pizz.
mf

223

FL.

Ob.

Cl. (A)

Fag.

Cor. IV.

Fevronia

Je don-ne-rais tout le sang de mes voi - nes vo - lon-tiers, et ma vie, o mon bien ai -

I.

Viol. II.

V.-lo. div.

V.-c.

C.-b.

[illegible]

№ 32 安塔爾
№ 32. „Antar.“

65 Adagio.

[illegible]

I. Fl. II. III.

Ob.

C. ingl.

I. Cl. II.

Fag.

Cor.

Tr. bal.
Tuba.

Arpa.

Viol.

V. lo.

V. c.

C. b.

245 Vivace. $\text{♩} = 160$.

Tempo

Viol. I e II unis.

V-le.

V-c.

C.b.

84 Andante tranquillo. $\text{♩} = 52$.

Fl.

Cl. (B)

Fag.

Féronia (avec recueillement, et comme à l'église)

Jour et nuit chez nous le saint of-fice est chan-té; sans re-

I. d.v. con sord.

Viol. pp

div. con sord.

V-le. d.v. con sord.

V-c. div.

I. con sord.

C.b. pss.

Fl.

Ob. I

Cor. angl.

Cl.

Fag.

Cor. I. II. III.

Févr.

-là - che l'en - cens et la ci - re brû - lent

I.

II. Viol.

V-le

V-c.

C.b.

cresc.

pph.

cresc.

cresc.

senza sord.

senza sord.

senza sord.

senza sord. unis.

Nº 35. 西班牙随想曲

Nº 35. „Capriccio Espagnol.“

D
Fl.

Cl. (A)

Viol. I e II.
cantabile

V.le.

V.c. *V*
cantabile

C.b. pizz.

Nº 36. 萨丹王稗史

Nº 36. „Légende du Tsar Saltan.“

216 Andante. $\text{♩} = \text{es.}$

Fl. picc. Solo.

Ob. *dolce*

Cl. (B) *p* *dolce*

Xyloph.

Viol. II. pizz.

V.le. pizz.

V.c. pizz.

Fl. picc. Solo

Fl. picc. Solo

Cl. *dolcissimo*

Cor. I.

Xyloph.

Triang.

Celenta. *pp*

Viol. II. *sempre pizz.*

V. le. *p*

V. c.

This system contains measures 1 through 4 of the score. The Piccolo Flute has a solo line. The Clarinet plays a melodic line marked *dolcissimo*. The First Cor Anglais and Violoncello have active parts. The Violoncello is marked *p*. The Violin II is marked *sempre pizz.* and the Violoncello is marked *pp*.

Fl. picc.
e Fl. I.

Fl. picc.
e Fl. I.

Cl.

Cor. I.

Tr. ba. (B)

Triang. *pp*

Cel.

Viol. I. (2 Soli) *Solo*

Viol. II.

V. le.

V. c.

This system contains measures 5 through 8. The Piccolo Flute and First Flute have a solo line. The Clarinet and First Cor Anglais continue. The Trombone (B) has a sustained note. The Triangle is marked *pp*. The Cello has a melodic line. The Violin I has a solo line marked *Solo*. The Violoncello is marked *pp*.

Nº 37. 天方夜谭 第四乐章 (p. 140)

45

Nº 37. „Shéhérazade“ 4^{me} mouvement (p. 140)

Fl. Vivo. $\text{♩} = \text{♩} = 98.$

Fl. Vivo. $\text{♩} = \text{♩} = 98.$

Viol. II.

V.le.

pp

Nº 38. 伊凡雷帝 第三幕 (p. 236).

Nº 38. „La Pskovitaine“ 8^{me} acte (p. 236)

Fl. piccolo e 2 Fl. gr.

Ob.

Ob. c-a.

Cl. (B)

Cl. basso (B).

2 Fl. e C-flag.

Tr. ba. c-a. (F).

3 Tr. bai.

Tuba.

Timp.

Arpa.

leggeramente ma forte assai

I.

Viol. I.

Viol. II. div.

V.le.

V.c. e C.b.

stacc.

stacc.

stacc.

pizz.

pizz.

pizz.

Fl. piccolo e 2 Fl. gr.

Ob.
Ob. c-a.
Cl.
Cl. basso.
2 Fag. e C-fag.
Tr-ba. c-a.
8 Tr-bni.
Tuba.
Timp.
Arpa.
Viol. I.
Viol. II.
V-le.
V-c. e C-b.

The musical score is written for a full orchestra. The woodwind section includes Piccolo Flute, 2 Grand Flutes, Oboe, Oboe in C, Clarinet, and Bass Clarinet. The brass section consists of 2 Bassoons and Contrabassoon, Trumpets in C, 8 Trombones, Tuba, and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The harp (Arpa) is also present. The score is in 3/4 time and features a key signature of one sharp (F#). The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The harp plays a rhythmic pattern. The strings play a melodic line with triplets.

[44] J. = 60.

Fl. c.-alto (F).

Solo

pp dolce

Cl. basso. (A)

pp

Fag.

Févronia.

De pe - tits oi - seaux cont. la dou - ce voix

pp V-le div.

V-c.

C-b. pizz.

pp

Fl. c.-alto.

Cl. basso.

Fag.

Févr.

chan te dans les bois mer - veil - leu - se - ment.

V-le div.

V-c.

C-b.

48 No 40 天方夜谭 第二乐章 (p. 43).
No 40., "Shéhérazade," 2^{me} mouvement (p. 43)
Andantino. ♩ = 112.

Capriccioso, quasi recitando

Fag. I. Solo.

First system of the musical score. It features three staves: Fag. I. Solo. (top), I. II. (middle), and 4 C. bassi soli III. IV. (bottom). The Fag. I. Solo. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The I. II. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The 4 C. bassi soli III. IV. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The tempo is marked as *Andantino* with a note value of ♩ = 112. The style is *Capriccioso, quasi recitando*. The first staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The second staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The third staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The tempo is marked as *Andantino* with a note value of ♩ = 112. The style is *Capriccioso, quasi recitando*.

Second system of the musical score. It features three staves: Fag. I. (top), I. II. (middle), and C. b. (bottom). The Fag. I. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The I. II. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The C. b. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The tempo is marked as *Andantino* with a note value of ♩ = 112. The style is *Capriccioso, quasi recitando*.

Third system of the musical score. It features three staves: Fag. I. (top), I. II. (middle), and C. b. (bottom). The Fag. I. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The I. II. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The C. b. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The tempo is marked as *Andantino* with a note value of ♩ = 112. The style is *Capriccioso, quasi recitando*. The third staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The tempo is marked as *Andantino* with a note value of ♩ = 112. The style is *Capriccioso, quasi recitando*.

Fourth system of the musical score. It features five staves: Fl. I. II. a 2 (top), Ob. I. Solo (second), Fag. I. (third), Cor. I. II. (fourth), and Arpa. (bottom). The Fl. I. II. a 2 staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The Ob. I. Solo staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The Fag. I. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The Cor. I. II. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The Arpa. staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The tempo is marked as *Andantino* with a note value of ♩ = 112. The style is *Capriccioso, quasi recitando*. The fifth staff has a dynamic marking of *p* and a tempo marking of *Andantino*. The tempo is marked as *Andantino* with a note value of ♩ = 112. The style is *Capriccioso, quasi recitando*.

Nº 41. „Sniégourotchka“

50 Larghetto. $\text{♩} = 60$.

Ob. I. Solo
dolce

Sniég. *dolce assai*
Je connais, je con - nais, ma mè - re, tous les chants —

Fl. *pp*
Ob. I. *col canto*
Cl. I. (B) *pp*
Sniég.

les plus beaux. Le chant de l'a - lon - et - te,

Fl. *pp*
Ob. I.
Cl. I.
Sniég.

qui monte et rit au ciel d'é-té. Et le plain-tif ap-

Fl. *pp*
Ob. I.
Cl. I.
Sniég.

-pel du oy - gne sur l'eau dor-man - te de l'é-tang.

50 No. 42. 金鸡 (p. 75)
 No 42. „Le Coq d'Or“ (p. 75)
 Andantino. $\text{♩} = 72$.

Fl. *p dolce*
 Cl. *p*
 Fag. *p*
 Le roi Dodon. Il s'étire au soleil
 Aa, so - leil! ta-lou-co ha-jei - no
 V-le *pizz*
 V-c. *pizz.*
 C-b. *pizz*

No 43. 金鸡 (p. 119)
 No 43. „Le Coq d'Or“ (p. 119) (crp. 119).
 Andantino. $\text{♩} = 88$.

Fl. *p dolce*
 Ob. I *p dolce*
 Cl. *p dolce*
 Fag. *p dolce*
 Cor. *p dolce*
 Viol. II *con sord. pizz.*
 V-le. *con sord. pizz.*
 V-c *con sord.*
 C-b. *div. pizz.*
pp arco

Cl. *p dolce*
 Ob. I *p dolce*
 Cl. *p dolce*
 Fag. *p dolce*
 Cor. *p dolce*
 Viol. II *con sord.*
 V-le. *con sord.*
 V-c *con sord.*
 C-b. *div.*

Nº 44. 西班牙随想曲
Nº 44. „Capriccio Espagnol“

54

E $\text{♩} = 88.$
Cor. ingl. Solo
C. (A) *dolce*
Cor 1.
Solo
Viol. I.
Viol. II.
V-le.
V-c. & C-b.

Nº 45. 金鸡

Nº 45. „Le Coq d'Or“

61 *Larghetto assai.* $\text{♩} = 84.$
Fl. picc.

Fl. I.
Cor. ingl. Solo
Cl. (B)
Le roi
Dodon. L'oiselier du roi apporte une perruche verte, attachée à un anneau par une chaîne.
V-le. *div. trem.*
V-c.
Bonjour co

Fl. picc.
Fl. I.
Cor. ingl.
Cl.
Le roi
Dodon Elle chante, fait claquer sa langue, siffle.
-cot-te! Que veux-tu?
V-le.
V-c.

No 16. 姆拉达 第二幕 (p. 206)
 52 No 46. „Mlada“ 2^{me} acte (p. 208).

(Allegro vivo.)

Cl. picc. (D)
mf dolce
 I.
 Cor III. IV.
 Tr. ba. c. alta (F) *Solo*
 V. le.
 V. c.
 C. b. div.

No 17 雪娘

No 47. „Sniégourotchka“

[243] Moderato assai. J. 80.

Cl. basso (B)
Misguit. appassionato cresc. dim.
 Mon âme é-tait joyeuse a - vant de le reconnaître, ma
 Viol. I. II. & V. le.
 4 V. c. soli
 V. c. & C. b.
p
dim.
dim.

Cl. basso
cresc. f dim.
 Misg.
 vie heureuse é-tait sans lar - mes, sans angoisse et sans souff - ran - ce
 4 V. c. soli
 V. c. & C. b.
cresc.
37630.

248 Maestoso.

Cl. basso (B)

Misgaur
Trem-ble dono, eu-sant; c'est vrai, je suis ter-ri-ble. Oui, je veux pu-nir l'of-

fen-se qui m'a fait rou-gir le front. Et me voir en-fin ven-

-gé de ma douleur et de ma hon-te.

Nº 49. 维拉·西罗加

Nº 49. „La Boïarine Véra Chéloga“

386 Andantino. J.es.

Fag. I Solo

Véra
Ah, je ne puis com-pren-dre...
I. *ten. assai*
Viol. *pp*
II. *ten. assai*
V.c. *pp*
C.b. pizz. *pp*

Fag. I.
Véra.
Comme en rê-ve. J'ai cru en-ten-dre sou-dain des plain-tes
I.
Viol. II.
V.le.
V.c.
C.b.

(Meno mosso.)

Solo
Fag. I.

Viol. II div. Au chant de Kachitcher, la tempête gronde la neige fait rage, les arbres et les rocs

V. le. *p col legno*

V. c. div.
p col legno

Fl. III. 80

Fl. IV.

Fag. I.

Viol. I sont couverts de givre.

V. le.

V. c.

Fl. I.

Fl. II.

Fl. III.

Fl. IV.

2 Cl. (B)

pp stacc

Fag. II. III.

pp stacc.

Viol. II.

V. le.

V. c.

113 (Moderato).

Fl. e Ob. unis.

Cl. (A)

Fag.

V.le.

V.c. div.

C.b.

Kraguir

Par - mi vous, ô jeu - nes fil - les, ne ca - chez vous pas ma Kou - pa - va bien ài - mé - e?

Fl. e Ob. unis.

Cl.

Fag.

Cor. III e IV.

Sopr.

Alt.

Viol. I e II unis.

V.le. div.

V.c. unis.

C.b.

Cor. Nous ne te don-ne-rons pas notre a - mi - e! Nous ne te don-ne-rons pas ta Kou - pa - va!

pizz.

Nº 53. „Légende de la ville invisible de Kitéj“ (p. 491).

(Moderato assai. $\text{♩} = 72$.)

Fl. III. a 2
Fl. III. e 20b.
Cor. ingl.
Cl. I. III (B)
Cl. II (B)
Pa. T.
Sopr.
Aiti.
Le Peuple. Ten. I. Ten. II. Bassi.
Viol. I. e II.
V. lo. $\text{f} - \text{p}$
V. c.
mf

Que son - nent vos gouss-li, que son - nent vos flû - tes!
Que son - nent flû - tes, gouss - li!

Nº 54. 雪娘 (p. 133).

Nº 54. „Sniegourtchka“ (p. 133).

Animato.

Ob.
Cl. (A)
Migulr.
I. pizz.
Viol. I. II. pizz.
V. lo. pizz.
V. c. e C. b.
pizz.
mf

Vo - ci de l'ar - pre - nez, mes bel - les fil - les. Je suis joyeux de vous pa - yer ran - çon

№ 55. „Sniegurotchka“ (p. 365).

Fl. picc. (Allegro $\text{♩} = 126$).

6 Fl. I

Fl. II e Ob. II.

Cl. II (B) *mp*

Fag. II. *mp*

Piano.

Arpa.

Detailed description: This block contains the musical score for No. 55, 'Sniegurotchka'. It features five staves. The top staff is for Fl. picc. (Allegro $\text{♩} = 126$), with 6 Fl. I and Fl. II e Ob. II. The second staff is for Cl. II (B) *mp*. The third staff is for Fag. II. *mp*. The fourth and fifth staves are for Piano and Arpa. The score is in G major (one sharp) and 2/4 time. The tempo is Allegro with a quarter note equal to 126 beats per minute. The key signature is G major. The score includes various musical notations such as notes, rests, and dynamic markings.

№ 56 西班牙随想曲

№ 56. „Capriccio Espagnol“

Fl. I

Ob. I

Viol. I. pizz.

Viol. II. pizz.

V. c. Quasi Capriccio. pizz.

C. b. pizz.

Detailed description: This block contains the musical score for No. 56, 'Capriccio Espagnol'. It features five staves. The top staff is for Fl. I. The second staff is for Ob. I. The third staff is for Viol. I. pizz. The fourth staff is for Viol. II. pizz. The fifth staff is for V. c. Quasi Capriccio. pizz. The score is in G major (one sharp) and 2/4 time. The tempo is Allegro. The key signature is G major. The score includes various musical notations such as notes, rests, and dynamic markings.

Nº 57. „Sniégourotchka“ (p. 306).

Allegro con anima.

Fl. I. *p dolce e legato assai*

Cor. ingl. *p dolce e legato assai*

Cl. (B)

Fag. *ppp*

Misguir. Le fantôme de Sniégourotchka se montre dans la forêt.

1 C'est toi, c'est toi, je

Arpa. *pp*

V. lo. *pp*

V. c. & C. b. *ppss.*

Fl. I.

Cor. ingl.

Cl.

Fag. *ppp*

Misguir. *tal re vu e.*

Arpa.

Viol. II.

V. lo.

V. c. & C. b.

60 No 58 天方夜谭 第三乐章
No 58. „Shéhérazade“ 8^{me} mouvement

(No. 58)

E

Fl II

Ob. *f ben marcato*

Cor. ing.

Cl. I (B)

Fag.

Triang.

T. br. no.

ppp

I con sord. pizz.

Viol. II con sord. pizz.

Vcl. con sord. pizz.

V. c. e C. b. pizz.

pp

Fl II

Fl. I

Ob.

Cor. ingl.

Cl. I.

Fag.

Triang.

T. brino.

Viol.

V. cl.

V. c. e C. b.

[30] Moderato assai. ♩. 96.

Cl. I (A)

Fag. I.

Véra.

Je ne fus pas heureuse, mais résigné-e, Ivan Seménitch m'a ai-mée à la foli-e

Viol. II.

V.le.

V.c.

Nº 60. 姆拉达 第三幕 (p. 389).

Nº 60. „Mlada“, 8^{me} acte (p. 389).

Andante quasi allegretto.

Timp. pice.

2 Fl.

Ob.

Ob. c-alto dolce

Cl. (B) I.

Cl. basso (B).

Fag. II. III.

Viol. II.

V.le.

V.c. (5. 6. P.)

C. b.

pizz.

div.

unis.

Nº 61 姆拉达 第二幕 (p. 205)
82 Nº 61. „Mlada“, 2^{me} acte (p. 205)

(Allegro vivo.)

Cor. unis.

sf marcato assai

I.

Viol.

V-le.

V-c.

C-b.

82

Fl. picc.

Solo

Cl. picc.(B)

Solo

Cor.

Tr-ba II (B)

Tr-ba. o-alta (F)

Triang.

Viol.

V-le.

V-c.

C-b.

Nº 62. 塞维利亚
Nº 62. „Servilla“

68

168 Andante. $\text{♩} = 72$.

Fl.

Ob.

Cor. angl.

Cl. (B)

Cl. basso. (B).

Fag.

Cor. II, IV. con sord.

senza sord.

Tr. be. (B) con sord.

senza sord.

Tr. bn. e tuba.

Timp.

Piatti. Locuste frappe sur le bouclier.

Tam-tam.

La chambre s'éclaire d'une

I. Viol.

II. Viol.

non div. *ff*

V.le. *trem. furioso*

ff non div. *ff*

V.c. *trem. furioso*

C.b. *trem. furioso*

ff

ff

ff

ff

Fl.
Ob.
Cingl.
Cl.
Cl. basso
P. & F.
Cor
Tr-bo
Tr-bn. & Tuba
Timp.

leur rouge; dans un brouillard paraît le spectre d'une vieille.
Piaffa.

Le Spectre

sourdement

Quid on m'a é-voqué

sul ponticello

Viol.
V. lc.
V. c.
C. b.

sul ponticello
p
sul ponticello
p
sul ponticello
p

dim. pp
dim. pp
div. pp
div. pp

Nº 63. 沙皇的未婚妻

65

Nº 63. „La Fiancée du Tsar.“

120 Adagio. $\text{♩} = 48.$

3 Fl. e Ob. I.

Cingl.
2 Cl. (A)
Fag. I
Tr. ba. (C)
Viol. I e II unis.
V. le.
V. c. e C. b.

Nº 64. 西班牙随想曲 (p. 57).

Nº 64. „Capriccio Espagnol“ (p. 57).

Fl. picc. e 2 Fl.

Ob. 2
Fl. (B)
Cl. (A)
Fag.
Cor.
Timp.
Triang.
Tamb.
Piatti
Viol. I
Viol. II
V. le.
V. c. e C. b.

The musical score is written for a full orchestra. It consists of two systems of staves. The first system includes staves for Flute piccolo (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The second system includes staves for Cor (Horn), Trumpet in F (Tr. bc. (F)), Trombone and Tubas (Tr. bni. e Tub.), and Percussion (Pia. and Cass.). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro risoluto.' The score begins with a forte (ff) dynamic. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns. The percussion section includes a snare drum and cymbals, playing a steady rhythm.

Fl. picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor

Tr. bc. (F)

Tr. bni. e Tub.

Pia. e Cass.

G $\text{♩} = 68$

Fl. picc. *pp*

Fl. II. *pp*

Ob. *pp*

Cl. (B) *pp*

Fag. *pp*

Cor. *pp*

Tr. ba. I. (B) *pp*
piano, ma marcato assai

Tromb. *pp*

Tuba *pp*

Triang. *pp*

Tamb. *p*

Tamb. *p*

Piatti. *p*

Arpa. *mf*

Viol. *p*
pizz.

V. lo. *pizz.*

V. o. *pizz.*

C. b. *pizz.*

Fl. piccolo
Fl. I. II.
Ob.
C. ingl.
Cl.
Fag.
Cor.
Tr. bal.
Tromb. e Tuba.
Triang.
Tamburo.
Tamb.
Piatti.
Arpa. *mf*
pizz.
Viol.
V-le.
V.c.
C-b.

This musical score page, numbered 68, contains staves for the following instruments: Fl. piccolo, Fl. I. II., Ob., C. ingl., Cl., Fag., Cor., Tr. bal., Tromb. e Tuba., Triang., Tamburo., Tamb., Piatti., Arpa. *mf*, pizz., Viol., V-le., V.c., and C-b. The score is written in a single system with multiple staves per instrument, showing musical notation including notes, rests, and dynamic markings.

Fl. ploc.

Fl. I. II.

Ob.

Cl. (A)

Fag.

Cor. I. III. II. IV.

Tr. bc. (A)

Tr. bni. & Tuba.

Timp.

Piatti.

Cassa.

Viol. I. & II. unis.

V. lo.

V. c. & C. b.

ff feroce

Ob.
Cl. (A.)
Fag.
Cor III IV.
Sopr.
Alti.
Arpa.
V.le.
V.c.
C-b.

Com - me mon-te des bergers pai - si - bles la chan-son sans fin!

Ob.
Cl.
Fag.
Cor III IV.
Sopr.
Alti.
Arpa.
V.le.
V.c.
C-b.

Quelle est dou-ce, ré - pé - tee dans l'ombre é - paisse des val - lons!

35 Nº 69. „Légende de la ville invisible de Kitéj“

Fl. *pp*

Ob. *p*

C. ingl. *p*

Cl. (B) *p*

Cl. basso (B). *pp*

Fag. *pp*

Fevronia.

V-le. arco

V.c. *pp*

C-b. *pp*

pp

Nuit et jour c'est un chant mer-veil-leux. tres

doux; c'est un chant d'ai-le-gresse et de joie sans

65

[illegible]

Fl. picc.

a 2
Fl.

a 2
Ob. b

C. ingl.

Cl.

Cl. b

Cl. b

Fag.

C. fag.

a 2
Cor.

a 2
Tr. be.

3 Tr. bnt.

Tuba.

Timp.

Viol.

V. la.

V. co.

C. b.

I. II.

III e Tuba a 2

74 No 71 萨特科
No 71. „Sadko“

[342] Allegro. $\text{♩} = 132$

Fac

Cor. II I

Tr ba I (B) Solo *tr*

Timp *tr*

3 *p* amb.n *tr*

4 *p*

Douda

O roi tout puissant, roi cro-el des mers, tu n'avais a toi qu'une tête en bois.

Viol II *tr*

Vle *tr*

V.c e. b. *sfz* pizz

No 72 雪娘

No 72. „Sniégourotchka“

[71] Allegro. $\text{♩} = 126$

Ob.

Cl (B) I *mf*

Fac

Cor

Tr ba I (B) Solo

Alt.

Ten Le ruisseau murmu-re le rucher bourdon-ne, chan-tons en-semble la saison nou-vel-le.

Bassi. Le ruisseau murmu-re, le rucher bourdon-ne chan-tons en-semble la saison nou-vel-le.

Viol I e II unis. pizz.

V. pizz

V.c pizz

Nº 73. 安塔爾 第三乐章

Nº 73. „Antar“ 3^{me} mouvement.

75

40 Allegro

Fl. I. Solo.

Cl. (A) Solo

Fac.

Cor. I.

Triang.

Tamb. no.

Piatl.

Cassa.

Arpe. p

I. div. pizz.

Viol. div. pizz.

V. le. div. pizz.

V. c. & C. b.

Nº 74. 天方夜譚 第二乐章 (p. 51).

Nº 74. „Shéhérazade“ 2^{me} mouvement (p. 51).

Molto moderato.

ob. recit.

Cor. I. II.

f (bouché) di n.

Tr. ba. (B)

I. Solo ad lib con sord.

Tr. ba. I Solo ad libit.

lunga

I. trem con forza

Viol. I. trem.

Viol. II. trem.

V. le. trem.

V. c. & C. b.

morendo

lunga

morendo

morendo

pp

76 N^o 75 薩特科 (p. 498)
 N^o 75. „Sadko“ (p. 498,
 (Allegro *oss alla breve.*)
 Fl. I e Ob. I. II.

ff
 3 CLA) a 3
 Tr. be. (A)
 3 Tr. bni.
ff

ff
 I.
 Fl. I. a 2
 II. III.
 Ob.
 C. ingl.
 3 Cl.
 Fag. a 2
 Tr. be.
 Tr. bni. I e II.
 a 2
 I.
 Viol. II.
 V. le.
ff

Nº 76. 五月之夜 第三乐章 (开始)

Nº 76. „Le Nuit de Mai“ 8^{me} acte (début)

Fl. Molto andante.

Fl. *pp* >

Ob. I. *pp* >

Cl.(A) I. *pp* >

Cor.(E) I. *p* < a 2 *p* < *mf* >

IV. *p* < a 2 *mf* >

Viol. I. con sord. *pp* < >

II. con sord. *pp* < >

V-le. *pp* < > div.

V-c. div. > *pp* >

C-b. 4 C-b. > *pp* >

No 77. „Shéhérazade“ 4^{me} mouvement (p. 204).Allegro non troppo maestoso. $\text{♩} = 60$

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (A) *ff*

Fag. *ff*

Cor. *ff*

Tr. be. (A) *ff*

Tr. bui. *ff*

e. tuba. *ff*

Timp. *ff*

Triang. *ff*

Tamb. no. 6 *ff*

Tamb. picc. 6 *ff*

Platti 6 *ff*

Cassa 6 *ff*

I. Viol. *sf*

II. Viol. *sf*

V. le. *sf*

V. c. *sf*

C. b. *sf*

Fl. picc. *ff* *3* *tr*

Fl. *ff* *3*

Ob. *ff*

Cl.

Fag. a 2

Cor.

a 2 maestoso

Tr-bni. *ff*

e Tuba. *maestoso*

Triang. *mf*

Piatti. *mf*

Arpa. *gliss.* *8* *simile* *8* *(f - b, h - b)* *(e - b)*

Viol. *pizz.* *ff* *simile*

V-le.

V-c.

C-b. *8* *v* *8* *v* *8* *v* *8* *v*

Fl. picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-tol e Tuba

Triang.

Piatt.

Cassa

Arpa.

(h.b.e-b)

Viol.

V. c.

V. c.

C. b.

arco

pizz arco

Nº 78. „Mlada“ 8^{mó} acte (p.850).

(Allegro non troppo.)

(Allegro non troppo.)

2 Ol.(B)

2 Fag. & B

2 Cor. (I. IV.)

(I.)

4 Timp. (II)

Du milieu de la ronde infernale surgit Tchernobog, sous la forme d'un bouc et avec sa cour;

V-le.

V-c.

C-b.

Ob. c-alto.

2 Cl.

Cl. basso (B)

Fag. (I. IV.)

Cor.

Tr. bnl. & Tuba

4 Timp.

derrière lui Kachtchei avec ses goussli, Tcherv, Topelitz, Tchouma et Morena.

V-le.

V-c.

C-b.

No 79. 姆拉达 第三幕: (p. 376)

No 79. „Mlada“ 8^{me} acte (p. 870).

Sostenuto e maestoso.

2 Ob. *a 2*
 Ob. c. alto.
 2 Fag.
 C-fag.
 (LII.)
 Cor. (III.)
 (IV.V.)
 (VI.)
 Tr-be. I. II. (B)
 Tr-ba. c. alta (F)
 Tr-bni. (I. II.)
 (III. Tuba.)
 Cassa.
 Tam-tam.

ppp *pp cresc.* *p cresc.*
ppp *pp cresc.* *p cresc.*
ppp *pp cresc.* *p cresc.*
ppp *pp cresc.* *p cresc.*
ppp *pp cresc.* *p cresc.*
ppp *pp cresc.* *p cresc.*
ppp *pp cresc.* *p cresc.*
ppp *pp cresc.* *p cresc.*
pp *cresc.*
pp *p*

Tchernobog. (12-16 Bassi) Commandant de son sabot

mf

Viens, ap-pa-raîs! Sois de la nuit des temps! Toi qu'a-doraient les rois les pâtres.

 (Andantino animato.)

Fl. I.

Clar. II. (B)

Fag. II.

Glock.

Alt. II.

Doux zéphyr, tu pas-ses comme un bai-ser sur les per-ven-ches

Piano

Arpe.

I. div.

Viol. II. div. a 2

V. c. p.

C. b. pias.

Nº 81. 萨特科

Nº 81. „Sadko“

311

(Andante. $\text{♩} = 76$.)

Fl. I.

Cl. (A) III.

La Reine des Mers.

Arpe.

Mon te haut, ma ro-se-lière, dou-ce couche au dais d'ar-gent,

Fl. I.

Cl. *pp*

Fag. *pp*

L.R.d. Mers.

Arpe. Dors pal-si-ble, her-be ten-dre, Her-be ver-to mousse de sole

I. *pp* *sul D*

Viol. *pp*

V.le. *pp*

V.c. div. *pp*

Fl. II.

Ob. I *dolcissimo*

Cl. *pp*

Fag. I *pp*

L.R.d. Mers

Arpe. Tes chants on se - dait mon cœur, Ton - te - ut ra - vi - m' n' Ame

sul D *sul A* *sul D* *sul A*

Viol. *dolcissimo* *div. pizz.*

V.le. *pp*

V.c. *pp* *pizz.*

C-b. *pp* *pizz.*

pp

77 (Andante. $\text{♩} = 72$)

3 Fl.

Ob. *dim.* *p mf 3 dim.*

C. ingl. *dim.*

3 Clar. (Alz) *dim.*

Fag. e C-fag. *dim.*

Cor. *mf dim.* *pp*

mf dim. *pp*

Sadko. Sur le lac nagent en bande des cygnes blancs et des canards gris.

1. *div. a 3.* Mais je vois u - ne bande - de

Viol. *II. div. a 3. dim.* *p*

V.le. *f 3 dim. 3* *p*

3 Fl.

C. ingl.

Sadko.

cygnes

V.le. *dolce*

3 Fl.

C. ingl.

V.le.

423 Andante.

Fl. *f* *dim.* *p*

Ob. *f* *dim.* *p*

Cl. in G. *f* *dim.* *pp*

Clar. (A) *f* *dim.* *pp*

Bassoon *f* *dim.* *pp*

Cor. *f* *dim.* *pp*

Viol. I. *f* *dim.* *p*

Viol. II. *f* *dim.* *p*

Viola *f* *dim.* *p*

V-le. pizz. *f* *dim.* *p*

V.c. & C-b. pizz.

Fl. *smile*

Cl. in G. *smile*

Chœur (cygnes blancs, dans les coulisses)

Alti. Cygnes blancs, et mou-ettes grises, re-tournons, plongeons dans le lac

V-le. arco *smile*

Fl. picc. *mf*

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf* 2

3 Cl. (B) *mf* 3

Fag. *f*

C-fag. *mf*

Cor. I. III. *mf* 2

II. IV. *mf*

Tr-bc. (B) *mf* 2

Tr-bni. e Tuba. *p*

Triang. *p*

Piatti. *p*

Cassa. *p*

Viol. I. *f*

Viol. II. *f*

V.le. *f*

V.c. div. *f*

C-b. *f*

Fl. picc.

Fl. I.

Fl. II.

Obo.

3 Cl.

Fag.

C. fag.

Cor. III. a 2

II. IV a 2

Tr. be.

Tr. bni.
e Tuba.

Triang.

Piatti

Cassa.

Viol.

V. le

V. c.

C. b.

mf

p

div.

Maestoso.

Fl. I. III. *mf*

Ob. I. II. *p* *mf* *p* *mf*

Cl. in G. I. II. *p* *mf* *p* *mf*

Cl. (B) I. II. *pp* *p* *mf* *p* *mf*

Cl. basso (B) I. II. *pp* *p* *mf* *p* *mf*

Fag. I. II. *pp* *p* *mf* *p* *mf*

C-fag. *pp* *p* *mf* *p* *mf*

Cor. I. II. III. IV. *pp* *p* *mf* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

Fl. II. (B) I. II. *pp* *p* *mf* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

Tr-bo. III. c-alta (F) I. II. *pp* *p* *mf* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

Tr-bni. I. II. *pp* *p* *mf* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

Tuba. *pp* *p* *mf* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

Timp. *pp* *p* *mf* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

Viol. I. II. *pp* *p* *mf* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

Vle. d.v. *pp* *p* *mf* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

V.c. *pp* *p* *mf* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

C-b. *pp* *p* *mf* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

[3] (Largo. $\text{♩} = 44$.)

3 Fl.

Ob.

Cingl.

Cl. (B)

Cl. basso (B)

Fag.

C-fag.

Cor. a 2

Tr. bari. e Tuba.

Timp.

Cassa.

Viol. I e II unis.

V.le.

V.c. e C-b.

105 *con tutta forza ed espressione e poco rubato* *calmando*

Fl. picc. *cresc.* *ff* *sf dim.*

Fl. a 2. *cresc.* *ff* *sf dim.*

Ob. I. *cresc.* *ff* *sf dim.*

C. ingl. *cresc.* *ff* *sf dim.*

Clar. (B) *cresc.* *ff* *sf dim.*

Fag. I. *cresc.* *ff* *sf dim.*

C. fag. *ff* *sf dim.*

Oor. *ff*

Tr. be. (B) *ff*

Tr. bni. *ff*

Tuba. *ff* *fff* *dim.*

Timp. *ff* *fff* *tr*

Largamente. *calmando*

1. *cresc.* *ff con tutta forza ed espressione e poco rubato* *sf dim.* *p*

Viol. II. *cresc.* *ff* *sf dim.* *p*

V. le. *cresc.* *ff* *sf dim.* *p*

V. c. I. *cresc.* *ff* *sf dim.* *p*

V. c. II e C. b. *cresc.* *ff* *sf dim.* *p*

111 Allegro.

Fl.
Ob.
Cl.
Fag.
Cor.
Viol.
V-le
V.o.
C-b.
Fl.
Ob.
Cl.
Fag.
Cor.
Viol.
V-le, sul C e G.
V.o.
C-b.

Fl. Lento. 52 125

Ob.

C. ingl. *dolce*

I. *dolce*

Cl. (A) II. *pp*

Fag. *pp*

Cor. III, IV *pp*

Arpa. *p*

I. *dolce*

Viol. II. *dolce*

V-le. *pizz.*

V-o. div. *p* *tranquillo*

C-b. *pizz.*

div. *mf espress.*

div. *mf espress.*

arco *mf*

mf espress.

p *arco*

Fl.

Ob.

C. ingl.

I.

Cl.

II.

Fag.

I.

Cor.

III. IV.

Arpa.

Viol.

unis.

V-le.

V-c. I.

V-c. II e C-b.

unis.

This musical score page, numbered 94, contains ten staves of music. The instruments are arranged as follows: Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet I (Cl. I.), Clarinet II (Cl. II.), Bassoon (Fag.), Horn I (I.), Horns III and IV (Cor. III. IV.), Arpa (Arpa.), Violin (Viol.), Violoncello I (V-c. I.), and Violoncello II and Double Bass (V-c. II e C-b.). The Violin and Violoncello I staves include the instruction 'unis.' (unison) at two points. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs.

Nº 90. „Shéhérazade,“ 4^{me} partie.

(Vivo. $\text{♩} = 88$) U
Fl. picc.

Fl. *a 2*
Ob.
Cl.(A) *a 2*
Fag.
Cor. *a 2*
Arpa.
Viol.
V-le. *pizz.*
V-c.
C-b.

Fl. *pico.*

Fl.

Ob.

Cl. *a 2*

Fag.

Cor.

Viol.

V-le.

V-c.

C-b.

This musical score page, numbered 96, contains ten staves of music. The top five staves are for woodwinds: Piccolo Flute (Fl. *pico.*), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. *a 2*), and Bassoon (Fag.). The next two staves are for Horns (Cor.). The bottom three staves are for strings: Violin (Viol.), Viola (V-le.), and Violoncello (V-c.). A double bass staff (C-b.) is also present at the bottom. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the horns play a more melodic line. The Piccolo Flute and Flute parts feature rapid sixteenth-note passages. The Bassoon and Clarinet parts include dynamic markings like *a 2* and *pico.*

Fl.pico.

Fl.

Ob.

Cl.

Fag.

Cor.

Arpa.

Viol.

V-le.

V-c.

C-b.

This musical score page, numbered 97, contains ten staves of music. The instruments and parts are labeled as follows: Fl.pico. (Piccolo Flute), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Arpa. (Harp), Viol. (Violin), V-le. (Viola), V-c. (Vocals), and C-b. (Cello/Double Bass). The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds (Fl.pico., Fl., Ob., Cl., Fag.) and strings (Viol., V-le., V-c., C-b.) play rapid sixteenth-note passages in the first system. The Oboe (Ob.) and Clarinet (Cl.) have more melodic lines with slurs. The Bassoon (Fag.) plays a rhythmic pattern. The Cor Anglais (Cor.) and Harp (Arpa.) have more sustained, harmonic parts. The vocal part (V-c.) features a melodic line with slurs. The Cello/Double Bass (C-b.) provides a steady bass line.

92 (Andante) *ansmando poco a poco*

Fl. pico.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr-be. (B)

Tr-bni e Tuba.

Timp.

Sopr.

Alti.

Ten.

Bassi.

Viol.

V-le. *ff*

V-o. e C-b. *ff*

Nous pleurons, nos larmes rem - pli ront les mers, cou-vri-ront les champs fleuris.

№ 92. 金鸡

№ 92. „Le Coq d'Or“

59

98 Andantino. $\text{♩} = 88$.

Fl. picc.

Fl. I.

Cor. II, III, IV.

pp

Piatti.

pp

Arpa I in C, Dis, Es, Fis, Ges, A, His.

gliss.

Arpa II in Cis, Des, E, Fes, G, Ais, B.

gliss.

V-le.

V-o.

C-b. pizz.

arco

№ 93. 雪娘

(p. 269).

№ 93. „Sniégourotchka“ (p. 269)

Cl. (B)

p

Fag a 2

p

Cor. III.

p

Tamb-no.

p

Viol. II unis.

V-le.

V-c. pizz.

C-b. pizz.

p

Cl. 2.
Fag. a2
Tr-be. B
Tamb-no.
Viol. le II unis.
V-le
V-c. pizz.
C-b. pizz.
p

This system contains the first four measures of the piece. The woodwinds (Cl. 2., Fag. a2, Tr-be. B) and strings (Viol. le II unis., V-le, V-c. pizz., C-b. pizz.) all play a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked *p* (piano).

Cl.
Fag.
Tr-be.
Tamb-no.
Viol. le II unis.
V-le.
V-c.
C-b.
p

This system contains measures 5 through 8. The instrumentation remains the same. The melodic line continues with some variations in phrasing, and the rhythmic accompaniment remains consistent. The tempo is marked *p* (piano).

325 (Allegro. $\frac{4}{4}$)

2 Fl. picc

ff dim.

Fl. I.

ff dim.

Ob.

ff dim.

Cl. B.

ff dim.

ff dim.

cresc.

Cor.

ff dim.

cresc.

Tr. B. (B)

ff dim.

cresc.

f dim.

Tr. bu. e Tuba.

cresc.

Timp.

dim.

cresc.

Triang.

ff dim.

cresc.

Platt.

Cassa.

Sopr.

ff dim.

Alt. Flam.

ff dim.

me.

Ten.

ff dim.

me!

Bass. Flam.

ff dim.

me!

Piano.

ff

Arpa.

div.

univ.

ff dim.

Viol.

univ.

ff dim.

Viola.

ff dim.

V. c. e C. b.

ff dim.

ff dim.

Fl. (Moderato alla breve.) *allarg. poco*

Fl. o-a. (G) *fdim.* *p* *pp*

Oo. *fdim.* *p* *pp*

Ob. o-a. *fdim.*

Clar. (B) *fdim.* *a 2*

Cl. basso tenuto e pesante *mf*

Fag. *f* *a 2*

C. fag. tenuto e pesante *mf*

I. II. III. *fdim.*

Cor. IV. tenuto e pesante *f*

I. II. (B) *p*

Tr. be. *pp*

Tr. o-a. (E) *pp*

Tr. bni. *pp*

Tuba. tenuto e pesante *pp*

Le Tsar Ivan.

allarg. poco

I. trem. *dim. poco a poco* *p* *dim. smors.*

Viol. *dim. poco a poco* *pizz.* *dim. smors.*

II. trem. *dim. poco a poco* *pizz.* *dim. smors.*

V. le. *dim. poco a poco* *p* *pizz.*

V. c. *p* *pizz.*

C. b. pesante *fdim. poco a poco*

Epargne, épargne au moins ma fil - le!

№ 97. „Sniégourotschka“

Grave e maestoso. $\text{♩} = 60$

171

Fl. $\text{a} 2$

Ob.

Cl. (B) $\text{a} 2$

Fag.

Cor.

Tr. ba (B)

Tr. bni. e Tuba.

Timp.

I. Viol.

II. Viol.

V. lo.

V. o.

C. b.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

Fl picc. **135**

Fl

Ob. *ff*

Cor. (agl.) *ff*

Sc. I. (A) *ff*

Fag. *ff*

C. fag. *ff*

Cor. *ff*

8 Tr. ba. (B) *ff*

I. Tr. bai. & Tuba. *ff*

Timp. *ff*

Cassa. (Détonations sur scène) *ff*

CORO.
Sopr. *ff*

Alt. O splendeur, o dou-
ceur, nous au-rons du bon-heur, et de tout à foi-son. On vi-

Ten. *ff*

O splendeur, o dou-
ceur, nous au-rons du bon-Meur, et de tout à foi-son On vi-

Bassi. *ff*

Viol. II. *ff*

V. lo. *ff*

V. c. & C. b. *ff*

Fi picc

Fl

Ob

Cor. ingl.

3 Cl.

Fag.

C. fag.

Cor.

3 Tr. ba.

Tr. bai.
6 Tuba

Timp.

Cassa.

Sopr

Alt. vra, gros et gras. heu-reux sort. En gag-nantsans ef. fort beau-coup d'or!

Ten.

vra, gros et gras. heu-reux sort. En gag-nantsans ef. fort beau-coup d'or!

Bass

Viol.

V lo

V. c. e C. b.

Animato assai. ♩. 126.

Ob.
Cl. (A)
Fag.
Cor.
Koupava.
Viol. I.
Viol. II.
V-le.
V.c. & C-b.

Mal - heu - reu - se, mal - heu - reu - se Vous tou - tes

mes com - pag - nes, al - lez moi dans ma dé - tres - se

161

1.

Fl. I. *dolce*

Clar. (A) I. *dolce*

Clar. (A) II. *pp* *sempre legato*

Arpe. *p*

Sopr. I.

Sopr. II. La s'a-van - ce Ko - lia-da, Ko - lia-da la jeune est là

Alti I. La s'a-van - ce Ko - lia-da, Ko - lia-da la jeune est là

Alti II. La s'a-van - ce Ko - lia-da, Ko - lia-da la jeune est là

La s'a - van - ce Ko - lia - da

Viol. I. *dolce*

Viol. II. *dolce*

V.le. div. *pp*

V.o. div.

C-b. *pp* *pizz.*

Fl. I.

I.

Clar.

II.

Arpe.

Sopr. I.

sur un trai-neau bien pa-re. sur un trai-neau bi-gar-re!

Sopr. II.

sur un trai-neau bi-gar-ré, la voi-là!

Alti I.

La voi-la. sur un trai-neau bi-gar-re

Alti II.

La voi-là sur un trai-neau bi-gar-re

I.

Viol.

II.

V-le. div.

V-o. div.

C-b.

Detailed description: This is a page of a musical score, page 110. It contains staves for Flute I, Clarinet I and II, Arpeggio, Soprano I and II, Alto I and II, Violin I and II, Viola/Divisi, Voice/Divisi, and Cello/Bass. The music is in 2/4 time with a key signature of one sharp (F#). The vocal parts have French lyrics. The instrumental parts include various melodic and harmonic lines, some with trills and slurs.

187 Andantino. ♩. 66.

Fl. *mp*

Ob. *p*

Fag. *pp*

Le Tsar. *pp* *grazioso, dolce e amoroso*
Nature au-guste et douce, pou-

Viol. I. *con sord.* *pp*

Viol. II. *con sord.* *pp*

V-le. *con sord.* *pp*

V.c. solo. *pp* *dimin.* *f*

altri V.c. *p espress.* *con sord.* *pp* *pizz.*

C-b. *pp*

Le Tsar

voir sa-cr , divin myst -re, mon  cur jo-yeux a-dore les

Viol.

V-le.

V.c. solo.

altri V.c.

C-b.

112 № 103. 隐城基德希传奇
 № 103. „Legende de la ville invisible de Kitèj“

8 (Larghetto. $\text{♩} = 52$)

Cl. (A)
p
 Pévronia.
cantabile
 Ah! mer - oi, so - li - tu - de, du fond du cœur
 V.le. div.
pp
 V.c. div.
pp

№ 104. 金鸡

№ 104. „Le Coq d'Or“

4 (Lento. $\text{♩} = 60$)

Solo
 Cl. (A)
rag. d piacere
 Viol. II.
div.
 V.le. div.
pp
 V.c. div.
pp
 Cb.
p

Cl. I.
rag.
 V.le. div.
mor.
 V.c. div.
mor.
 Cb.
mor.
p

№ 105. 圣诞节前夜 (p. 247).

№ 105. „La Nuit de Noël“ (p. 247).

Adagio. $\text{♩} = 56$.

Fl. I.
 Cl. III (A).
rag.
p Patzok mange des petits pâtés
 Viol. I.
p

№ 106. 圣诞节前夜 前奏曲

Nº 106. „La Nuit de Noël,” Prélude.

Adagio. m.m. $\text{♩} = 50$.

Adagio. $\text{M.M. } \text{♩} = 66$.

3 Fl.

2 Ob.

3 Cl. (A)

2 Fag.

4 Cor.

Viol. I.

Viol. II. div.

V.le. div.

V.c.

C. b.

114 № 107. „Sniegourotchka.“

№ 107. „Sniegourochka.“

FL pic.

Nº 108. 丐娘

№ 108., „Sniégourotchka“

✓ 0.4 F

204

FL.

Oboe

Cl. (A)

Clarinet

Con. III

Snieg

Et sous la tente. et sur la ten-te

No 109. 天方夜谭 第一乐章 (p. 3)

Nº 108. „Shéhérazade“ 1^{er} mouvement (p. 3)

(Largo. $\text{♩} = 48$.)

[illegible]

(Allegro. $\text{♩} = 128$)

Fl. picc.

Fl.

Ob.

Cl. basso (A)

Fag.

C. fag.

Cor. I.

Voix des esprits dans les airs (6-10 Ténors dans la coulisse)

Gvi - don tri - om - phe! Mal - heur a nous tous!

Voix du magicien (6-10 Basses dans la coulisse)

Ah, je dé -

V.le. con sord.

V.c. e C.b.

Dizz.

p

Fl.

Cl. basso

Fag.

C. fag.

Cor. I.

Voix du mag.

-fail - le! Ma for ce n'est plus! —

Viol. I, II, unis.

V.le.

V.c. e C.b.

con sord.

pp

ppp

pp

ppp

146 № 111. 萨丹王稗史
 № 111. „Légende du Tsar Saltan“

145 Andante. $\text{♩} = 72$.

Fl. ploc. pp
 Fl. pp
 Ob. pp
 Arpa. p
 V.le. pp
 V.c. pp
 C.b. pp

De la mer sort l'Oiseau-cygne, qu'illuminent les rayons lunaires.

№ 112. 萨特科 (第二景开始)

№ 112. „Sadko.“ (début du 2^{me} tableau)

72 Andante. $\text{♩} = 72$.

Fl. pp
 Ob. pp
 Cl. pp
 Cl. (A) pp
 Fag. pp
 Cor. pp
 Viol. II pp
 V.le. pp
 V.c. pp
 C.b. pp

La rive du lac Ilmen; une grande pierre blanche. Claire nuit d'été. Le croissant de la lune

Cl.

Fag.

Cor.

Viol.

V-la.

V.c. & C-b.

à son déclin. Parait Sadko; il s'assoit sur une pierre, tenant à la main ses gousali.

pp

f

3 Fl.

Cl.

Fag.

Cor.

Viol.

V-la.

V.c. & C-b.

pp

f

[126] Allegro non troppo. $\text{♩} = 112$.

Bomeli (du dedans)

Lioubacha.

Qui frappei - oi?

Tu ver-ras si tu ouvres.

No 114. 隐城基德希传奇

(p. 127).

No 114. „Légende de la ville invisible de Kitéj“ (p. 127).

(Allegro. $\text{♩} = 120$)

Kouterma

Qui nous don-ne du vin doux est un pé - re pour

Tr.-be. (B)

Kout.

nous.

Qui nous don-ne du pain Est un bon sou-ve - rain.

Viol. I et II

(♩ = 92)

161

Fl. III
Fl. c-alto (F) *dim.*
Ob. *dim.*
Cor. ingl. *dim.*
Cl. (B) *f dim.*
Cl. basso (B) *dim.*
Fag. *f dim.*
C-fag. *dim.*
Cor. I, III
Tr. ba.
Tr. bnt. e Tuba.
Timp.

Nº 116. 隐城基德希传奇

Nº 116. „Légende de la ville invisible de Kitéj“

167 (Moderato assai. ♩ = 92)

Cor. ingl.
Cl. (A) *p ten. assai*
Cl. basso (A)
Fag. *p*
C-fag.
Chœur et solistes.
Tenor. *mp unis.*
Bass. *mp unis.*
Viol. I, II.

No-tre sain-te pro-tec-tri-
O tou-te puis-san-te sou-ve-rai-ne des cieux no-tre sain-te pro-tec-tri-ce sa-lut!

No 117 金鸡 (p. 315)
120 No 117. „Le Coq d'Or“ (p. 315).

(♩ = 120) *riten. poco*

Fl.
Ob.
Cl.
Fag.
Viol. II
V. I.

No 118. 雪娘
No 118. „Sniégourotchka“
292 (Allegro. ♩ = 74)

Ob.
Cl.
Fag.
Viol. I

Sniég.
Misg.
e pierre rose

Mais non; au - près de toi l'a - mour m'é - veil - le à la vi - e
Re - dis ces mots di - vins

Fl.
Ob.
Cl.
Fag.
Cor II
Viol. I
Viol. II

Sniég.
Misg.

Tou bras rail - lant m'é - treint, mon front s'ap - pule à ton é - paule
Je n'ose en - core y croi - ra.

[348] (Larghetto. 4-4 52)

Fl.
Cl. (B) *pp*
Sn. *pp dolce assai*
Arpa.
V.le. *pp*

O mon a-mi, je suis a toi.

Fl.
Cl.
Cor. I. II.
Timp. *pp*
Sn.
Arpa.
V.le.

dans ce re-gard re-çois mon â-me.

Fl.
Cl. I.
Cor. I. II.
Timp.
Sn.
Arpa.

Dans ce re-gard re-çois mon â

49

pp

Ob. I. *pp* I. II. *pp*

Cl. (B) I. II. *pp*

Fag. *pp*

Cor. I. II. *pp*

Tr. ba. I. (B) *mf* *sola*

Sadko.

Et par-tout ou j'i-rai dans le monde en-tier Son - - ne.

con sord.

I. div. *pp*

Viol. II. div. *con sord.* *pp*

V. le. *p*

V. c. pizz. *p*

C. b. pizz. *p*

Fl. I. II. II. III. a 2

Ob. I. II. a 2

Cl. I. II. I. II. III.

Fag. a 2

Cor. I. II. pp

Tr. ba. I. pp

Sadko.

-ra haut la gloi-re de Nov - gorod. Ei vous mêmes marchands orgueilleux et

unis.

Viol. unis.

V. le. div. p

V. c. arco

C. b.

Fl. I. *pp cresc.*

Fl. II, III. *cresc.*

Ob. I, II *cresc.*

Cl. I. *cresc.*

Cl. II, III. *cresc.*

Fag. *cresc.*

Cor. *cresc.*

Tr-ba. I. *p cresc.*

morendo

Sadko

riches Vous vien-drez sa-lu-er jusqu'à

Viol. *div. cresc.*

V-le. *cresc.* *unis.*

V.c. *div. p cresc.* *unis.*

C-b. *arco p cresc.*

Fl. I. *f* *dim.* *p cresc. molto*

Fl. II. III. *f* *dim.* *p cresc. molto*

Ob. *f* *dim.* *p cresc. molto*

Cl. I. *f* *dim.* *p cresc. molto*

Cl. II. III. *f* *dim.* *p cresc. molto*

Fag. *f* *dim.* *p cresc. molto*

Cor. *f* *dim.* *p cresc. molto*

Tr. bc. *f* *dim.* *pp* *p cresc. molto*

3 Tr. bni. e Tuba. *f* *dim.* *pp* *p cresc. molto*

Sadko. *f* *dim.* *pp* *p cresc. molto*

-ter - re Sad - ko!

Viol. *f* *dimin.* *unis.*

V. lo. *f* *dimin.* *unis.*

V. c. *f* *dimin.* *unis.*

C. b. *f* *dimin.* *p*

f *dimin.* *p*

144 Allegro non troppo. $\text{♩} = 112$.

[illegible]

Fl.

Ob.

Cl.

Fag.

Cor.

Viol.

V.le.

V.c.

C-b.

mf

arco

pizz.

pizz.

Ob.
pp

Cor. ingl.
pp

Cl. (A)
pp

Cl. basso (B)
pp

Cor. I. con sord.
pp

L'Indou.
Dans un do nos si - - tes un ru - bis e -

V. celli

This system contains the first five staves of the musical score. The woodwinds (Ob., Cor. ingl., Cl. A, Cl. B) and strings (V. celli) are marked *pp*. The vocal line (L'Indou) begins with the lyrics "Dans un do nos si - - tes un ru - bis e -".

Ob.

Cor. ingl.

Cl.

Cl. basso.

Cor. I.

L'Indou
- mer - - ge. un oi - seau l'ha - bi - - te

V. celli

This system contains the next five staves of the musical score. The woodwinds (Ob., Cor. ingl., Cl., Cl. B) and strings (V. celli) continue their parts. The vocal line (L'Indou) continues with the lyrics "- mer - - ge. un oi - seau l'ha - bi - - te".

Ob. 197

Cor. ingl.

Cl.

Cl. basso.

Cor. I.

L'Indou

Au vi - se - ge de vier - ge. Jour et nuit il chan -

V-le.

V.c.

div.

pp

Fl. I. solo.

Cl. *dolce*

Cl. basso.

Cor. I.

L'Indou.

-te Du - ne voit ra - vis - san - to.

V-le.

V.c.

dim.

Nº 123. 不死的卡昔依

(p. 119)

129

Nº 123. „Kachtcheï l'Immortel“ (p. 119).

Ob. con sord.

Fag. con sord.

La Princesse.

Do - do, — fais do - do! Do - do, — fais do - do!

V. c. con sord.

Nº 124. 隐城基德希传奇

Nº 124. „Légende de la ville invisible de Kitej“

[52] (Poco larghetto. J. = 66.)

Fl.

Ob. I.

Cor. ingl.

Cl. basso (A)

Fag.

Févronia.

Et je t'in - strui - rai, te con - sell - le - rai

le Pr. Vsevolod.

Ah dé - li - vre moi de mon dé - ses - poir

Arpa.

Viol.

V. le.

V. c.

C. b.

espr. pizz.

Larghetto alla breve. $\text{♩} = 52$.

Cl. (A)
pp

Cl. basso (A)
pp

Fag. II e C-fag.
pp

Viol. II. con sord.
pp

V-le. con sord.
pp

V-c. I. con sord.
pp

V-c. II e C-b.
(senza sord.)
pp

N° 126. 隐城基德希传奇

(p. 517).

N° 126. „Légende de la ville invisible de Kitěj“ (p. 517).

(Moderato. $\text{♩} = 96$.)

Cor. ingl. con sord.

pp
Solo dolce espr.
Cl. (B)

ppp
Fag.

ppp
Févrionia.

Fleu - ri - rons tous pa - reils au pal-mier,

Viol. I
ppp

2 V-c. pizz.
pp

Fl. I. II.

C. ingl.

Cl. I.

Fag. II.

Févr.

Campanelli.

Lys sans ta - che au par - fum très doux.

Viol. I.

V-la.

Solo.

2 V-c. *dolcissimo* *mo7.*

358

Fl. picc.

Fl. I. II.

Ob. I. con sord.

C. ingl.

Cl. I. II.

Fag. II.

Févr.

Com - me on se sent chanter - ni - eux d'ir - rables oiseaux chanteurs du ciel.

Arpa I.

Arpa II en: ut, re, mi, fa, sol, la, si. *gliss.*

Viol. I.

V-c. tutti *arco*

C-b. *pizz.*

pp

132 №127. „Le Coq d'Or“

③ (Lento. $\text{♩} = 60$)

Fl. picc *pp dolcissimo*

Fl. I *pp dolcissimo*

ACLII(A) *pp dolcissimo*

Cl. basso *ppp*

Fag. *ppp*

C. Fag. *ppp*

ppp

Piatti *pp colla bacchetta*

Arpe *ppgussando*

V. lo. *pizz*

V. c. *pizz. unis.*

C. b. *pp*

Fl. I

Cl. I

ACLII *pp*

Cl. basso

Fag.

C. Fag.

Piatti

Arpe *(simt(e))*

V. lo.

V. c.

C. b. *pizz*

pp

156

156 Larghetto. (♩ = 52) *animando pochissimo*

Larghetto. ($\text{♩} = 62$) *animando pochissimo*

Fl. picc.

Fl.

Ob.

Cl. (B)

M. III.

Cor.

La Reine de Chemakha.

Pour me ra - frai - chir la peau je mas - per - ge de ro - se - e.

I.

Viol. II

V.le. *div.*

V.c.

C.b.

Fl. picc.

Fl.

Ob.

Cl.

Fag.

Cor.

La R.

dont les per - les i - ri - se - es se ré - pan - dert sur mes soins -

Celesta.

Viol.

V.le.

V.c. *pizz.*

C.b.

Nº 130. 萨特科
Nº 130. „Sadko“

175 (Allegro. $\text{♩} = 66$)

Fl. picc.

Fl.

Ob.

C. ingl.

Cl. picc(D)

Cl. (A)

Cor.

Triang. tr.

Piano.

I. Viol.

II. Viol.

V. le.

V. c. e C. b.

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc.

cresc. molto

Le poisson pris au filet se transforme en un lingot d'or qui scintille au soleil.

This page of a musical score, numbered 136, contains the following parts and markings:

- Fl. picc.** (Flute piccolo): First staff, playing a rapid sixteenth-note pattern.
- Fl.** (Flute): Second staff, playing a rapid sixteenth-note pattern.
- Ob.** (Oboe): Third staff, playing a melodic line with slurs.
- Cingl.** (Cymbal): Fourth staff, marked with *f* and *sf*.
- Cl. picc.** (Clarinet piccolo): Fifth staff, playing a rapid sixteenth-note pattern.
- Cl.** (Clarinet): Sixth staff, playing a rapid sixteenth-note pattern.
- Fag.** (Bassoon): Seventh staff, marked with *f*.
- C-Fag.** (Contrabassoon): Eighth staff, marked with *f*.
- Cor.** (Cor Anglais): Ninth staff, marked with *f*.
- (A)** (Alto Saxophone): Tenth staff, marked with *f*.
- Tr-bne. I** (Trumpet I): Eleventh staff, marked with *f*.
- Campanell.** (Campanella): Twelfth staff, marked with *mf*.
- Triang.** (Triangle): Thirteenth staff, marked with *f*.
- P-no** (Piano): Fourteenth staff, marked with *ff*.
- Arpe** (Arpeggio): Fifteenth staff, marked with *f*.
- Viol.** (Violin): Sixteenth staff, marked with *f*.
- V.le.** (Viola): Seventeenth staff, marked with *f*.
- Vce** (Voice): Eighteenth staff, marked with *f*.
- C.b.** (Cello): Nineteenth staff, marked with *f*.

Additional markings include *cresc.* (crescendo) and *div.* (divisi) in the lower staves.

Nº 131. 薩特科

Nº 131. „Sadko“

191 (Andante non troppo. ♩ = 80)

Cor.

(B)

Tr-ba c. alta F.

Tr-bni e Tuba

Timp.

Le laregue.

sf dim.

sf dim.

sf dim.

sf dim.

sf dim.

f cresc. sf dim.

0

Viollell.

V.le.

Vc e C-b.

Cor. III. IV.

Tr-bni e Tuba

Le V. laregue.

Va - gues en hur-lant as - siè-gent nos ri - va - ges et blan-ches de co-lère at-

Cor.

Tuba.

Tr-bni e Tuba

Le V.

-taquent nos rochers! Mais haut sur la mer planent nos rocs sauvages. E-coutant leurs chant sans broncher

Fl picc. *ff*

2 Fl. *ff*

Ob. *ff* *dim* *p*

2 Cl. *ff* *dim.* *p*

Fag. *ff* *p. dim* *p.* II. *f*

Cor. *ff* *dim* *f*

consord. (B) *ff* *dim* *f*

Trbe. consord. *ff* *dim* *f*

Trbnl. consord. *ff* *dim* *f*

Tuba. *ff* *dim* *f*

Timp. *ff* *tr* *tr* *tr* *tr*

Sopr. *ff*

Alti Hou-hou-hou-hou-hou-hou hou-hou-hou-hou-hou-hou!

Ten. Hou hou-hou-hou-hou-hou-hou-hou!

Bassi Hou hou-hou-hou-hou-hou-hou-hou-hou-hou-hou!

Hou hou-hou-hou-hou-hou-hou-hou-hou!

Viol. *ff* *dim*

Vle. *ff* *dim.*

V.c. & b. unis. *ff* *dim.*

dim *f*

N^o 133 萨丹王稗史N^o 133. „Légende du Tsar Saltan.“[102] (Maestoso. $\text{♩} = 63$.)

Fl. picc.

Fl. a 2

Ob. *ff* a 2

Cl. (A)

Cl. basso (A)

Fag.

C-Fag. *ff*

Cor.

Trbn. (A)

Tr-bane Tuba.

Timp. *tr*

Violle II unis.

V-le.

V.c.

C-b.

This musical score page, numbered 140, contains staves for various instruments. The woodwind section includes Piccolo Flute (Cb.), Clarinet (Cl.), Bass Clarinet (Cl. basso), and Bassoon (Fag.), with a separate staff for Contrabassoon (C. Fag.). The brass section consists of Horns (Cor.), Trumpets (Tr. be.), and Trombones/Tuba (Tr. bni. e Tuba.). The percussion section includes Timpani (Timp.). The string section features Violins I and II (Viol. div.), Viola (V-le), and Violoncello/Double Bass (V.c. e C.b.). The score is written in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings play melodic lines with many slurs, while the brass and percussion provide harmonic support with sustained notes and rhythmic patterns.

Cb.

Cl.

Cl. basso

Fag.

C. Fag.

Cor.

Tr. be.

Tr. bni. e Tuba.

Timp.

I

Viol. div.

II

V-le

V.c. e C.b.

Nº 134. 隐城基德希传奇

Nº 134. „Légende de la ville invisible de Kitêj.“

199 (Allegro. $\text{♩} = 120$)

Cl(B) a. 2
ff marcato
 Cor. I secco
 Tr. be. marcato
 (c. alta F) secco
 Tr. bni. secco
 Piatti.

The score for N° 134 is in 2/4 time, marked Allegro with a tempo of 120 beats per minute. It features five staves: Clarinet in B (Cl(B)) with a second ending (a. 2), Cor Anglais (Cor. I), Trumpet in B-flat (Tr. be.) with a second ending (a. 2), Trombone in C (Tr. bni.), and Snare Drum (Piatti.). The woodwinds and brass play a rhythmic, accented pattern, while the snare drum provides a steady accompaniment.

Nº 135. 金鸡 (p. 143).

Nº 135. „Le Coq d'Or“ (p. 143)

(Moderato. $\text{♩} = 50$)

G-Fag.
pp
 Cor. III. IV.
mf dim.
 Tr. bni.
p dim.
 C. b. div.
pp pizz.

The score for N° 135 is in 2/4 time, marked Moderato with a tempo of 50 beats per minute. It features five staves: Bassoon (G-Fag.), Cor Anglais (Cor. III. IV.), Trombone in C (Tr. bni.), and Contrabass (C. b. div.). The woodwinds and brass play a melodic line with a decrescendo (dim.) dynamic, while the contrabass provides a rhythmic accompaniment with pizzicato (pizz.) notes.

142 N° 136. 雪娘 (p. 97).

N° 136. „Sniégourotchka“ (p. 97)

Adagio. Recit.

Fl. *colla parte*

OL *dim.*

Pag. *dim.*

Cor.

Boby.

Solo

Cadenza a piacere

Bon-nes gens, ve-nez et voyez tous cette mer-veil-le! (Sniégourotchka se montre)

Fl.

Cor.

CORO. (Tous s'approchent du tronc d'arbre)

Sopr. *All.*

Un prince-se! Vi-van-te?

in tempo

Viol.

V-le.

V-c e C-b.

N° 137. 塞维利亚

93 N° 137. „Servilia“

Fl. (Allegro maestoso.)

Ob. *pp*

Cl(B)

Fag. *pp*

Cor.

Tigellinus.

Haine... ou puis - san - ce...

I.

Viol. II.

V-le.

V-c e C-b.

pp

p

div.

unif.

Più lento. ♩ = 108.

I. II. allarg.

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *I. III. II. IV.*

Tr-ba.(B) *cresc.*

8 Tr-bni. e Tuba.

Tig. *mf*

quel dé-sir?

Viol. *cresc.*

V.le. *cresc.*

V.c. I. *cresc.*

V.c. II e C-b. *cresc.*

ff espr. assai

ff

ff

ff

144 No 138. 薩丹王神史
No 138. „Légende du Tsar Saltan.“

127 Moderato assai. ♩ = 84.

8 Tr.-bni e Tuba. I II con sord. *pp*

Tr.-bni. III e Tuba. *pp* con sord.

Viol. I *pp*

Vla. div *pp* sempre legato assai

V.c. *pp*

C-b. *pp*

4 Corni

8 Tr.-bni e Tuba. III IV con sord. *pp*

Viol. II *pp*

Vla. *pp* sempre legato assai

V.c. *pp*

C-b. *pp*

4 Cor. I II con sord. *pp*

8 Tr.-bni e Tuba. *pp*

Viol. *pp*

Vla. *pp* sempre legato assai

V.c. *pp*

C-b. *pp*

№ 140. 隐城基德希传奇

Nº 140. „Légende de la ville invisible de Kitéj“

248 (Larghetto alla breve. ♩) = 52.)

CLII (A)
 Cl. II (A)
 Cl. basso (A)
 Fag. II e C-fag.
 8 Tr. bnt.
 con sord.
 Viol. *pp* con sord.
 v.le *pp* con sord.
 V.c e G.b. (con sord.)
pp

50 Allegretto. $\text{♩} = 112$.

C1 (B)

17

Fag.

7

418.

din.

Cor.

٢٢

מ

4172.

CORO
Sopr. Alt.

Sopr. Alt.

S

BASSI

Sur les bords du clair ruisseau le houblon vert qui grimpe

Sur les bords du clair ruisseau le houblon vert qui grimpe

Nº 142 沙皇的未婚妻 (p. 247).

N° 142. „La Fiancée du Tsar“ (p. 247).

(Moderato ♩ = 98.)

Ob

C1.(B)

Fag.

Cor. III. IV.

Tr-be.(C)

3 Tr bni.

a. 2

f

1

五

Nº 143. 圣诞节前夜
Nº 143. „La Nuit de Noël“

147

165 Adagio. ♩ = 56.

Fl. I. II.

Fl. picc. (D) *dim. poco a poco*

Cl. (A) *dim. poco a poco smors.*

Fag. *f dim. poco a poco morendo*

f dim. poco a poco morendo

Cor. *f dim. poco a poco*

Celesta*) *f dim. poco a poco*

Arpe. *f dim. poco a poco*

I. tutti 8 Viol. *f dim. poco a poco*

Viol. II. *f dim. poco a poco pp*

*) A défaut, clochettes: sur le célesta, jouer à l'octave inférieure, omettant la première note (N. du Red.)

Fl. picc. *pp dim. smors.*

Fl. I. II. *pp dim. smors.*

Cor. *pp dim. smors.*

Cel. *pp dim. smors.*

Arpe. *pp dim. poco a poco*

4 Viol. I. 2 Viol. II. *pp dim. smors.*

148 No 144. 萨特科 (p. 121; 只用管乐器)

No 144. „Sadko“ (p. 121; instruments à vent seuls)

(Andante. $\text{♩} = 72$)

Musical score for No 144, "Sadko", featuring woodwinds and brass instruments. The score is in 2/4 time, Andante, with a tempo of 72 beats per minute. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (Cor.), and Trombone (Tr. ba.). The music is characterized by long, sustained notes with a gradual decrease in volume, marked with "dim." (diminuendo).

No 145 萨特科
No 145. „Sadko“

242 Andantino. $\text{♩} = 66$.

Musical score for No 145, "Sadko", featuring a full orchestra and vocal soloists. The score is in 2/4 time, Andantino, with a tempo of 66 beats per minute. The instruments shown include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (Cor.), Trombone (Tr. ba.), Trumpet (Tr. bni), Timpani (Timp.), Soprano (Sopr.), Chorus (CORO), Arpa (Arpa), Violoncello (V.c.), and Contrabass (C.b.). The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). It also features vocal parts with lyrics in French: "(Sadko frappe les cordes)" and "(Au loin, comme un echo, voix de femmes)". The chorus part is labeled "CORO (derrière la scène)".

10 (Larghetto alla breve $\text{♩} = 52$)

Fl. piccolo

2 Fl.

Ob.

C. ingl.

Cl. (A)

Cl. basso. (A)

Fag.

C-fag.

Cor. *f ten. assai*

f ten. assai

Arpe. *f*

Viol. *f cantabile assai*

V.le. *f*

V.c. *f*

C.b.div. *f*

233 *Allegro alla marcia. ♩ : 120.*

233 Allegro alla marcia. ♩ = 120.

Ob. $\text{F}\sharp$
C. ingl.
Cl. in Bb.
Cl. basso (B)
2 Fl. o Cl. in F
Cor.
I. II.
Tr. be.
Tr. bni.
Triang.
Tamb.
p cresc.
Viol. *f (détaché)*
V. le. *f (détaché)*
V. c. e C. b.

№ 148. 俄罗斯复活节 (P 11)

Nº148. „La Grande Pâque Russe“ (p. 11)

op. I. Andante lugubre. ($\text{♩} = 60$)

[illegible]

Nº 149. „Légende du Tsar Saltan“

129 (Moderato assai. ♩ = 84.)

Ob.
C. ingl. *pp*
3 Cl. B *pp*
3 Tr. be. B *pp*
con sord.
mf

La lumière augmente. Les rayons du jour perçant les brumes du matin revelent la ville de Le-
denetz.

Arpa. *p*
V. c. e C. b. *pp*

Fl.
Ob.
C. ingl.
3 Cl.
3 Tr. be.
Celesta.
Arpa.
V. c. e C. b.

Cor angl.
3 (1)

Arpa.

Viol.
pp

Vcl.

Vcl. e C-b.

No 150 薩丹王傳史 (p. 219).

No 150. „Légende du Tsar Saltan“ (p. 219)

Fl. picc. e F. I.
p stacc

Cor angl.

Cl. (B)

Fag.

H. III. con sord.

Cor IV se. za sord.

Arpa.

Vcl. III plus

Vcl. plus

C-b.

pp

7. N. 101. „Antar.“ (Allegro.)
Fl. picc.
Fl.
Ob.
C. ingl.
Cl. (A)
Fag.
Cor.
Cassa.
I. div.
Viol. II. div.
V-le div.
V-c.
C-b.

Picc. e 2 Fl. gr. Fl.
 Ob.
 C. ingl.
 Cl.
 Fag.
 Cor.
 Tratti.
 Cassa.
 Viol.
 V-le.
 V. e C-b.

colle bacchetta
unis.
ff
dim.
pp

No 152. „Antar“
(Adagio.)

56

Fl. *pp*

Cl. II (A) *pp*

Cor. *p*

Arpe. *p*

V.c. *mf*

C.b. *p*

This system contains measures 56 and 57. The Flute and Clarinet II (A) parts are marked *pp*. The Clarinet II (A) part has a slur over measures 56 and 57 with a '6' above it. The Cor Anglais part is marked *p*. The Arpeggio part is marked *p*. The Violoncello part is marked *mf*. The Contrabass part is marked *p*.

Fl.

Cl. II

Cor.

Arpe.

V.c.

C.b.

This system contains measures 58 and 59. The Flute and Clarinet II parts are marked *pp*. The Cor Anglais part is marked *p*. The Arpeggio part is marked *p*. The Violoncello part is marked *mf*. The Contrabass part is marked *p*.

Fl. *p*

Ob. *p*

Cl. picc. (D) *dolce assai*

Cl. (A) *p*

Fag. *p*

Cor. *pp*
(Lumière rosée) *pp*

2 Viol. *p*

Viol. I. div. *p*

Viol. II. div. *p*

V. ce. div. *p*

Accelerando.

Fl. picc. *p cresc.*

Fl. *p cresc.*

Ob. *p cresc.*

Cl. picc. *p cresc.*

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *p cresc.*

(Un soleil rouge se montre a travers les brouillards glaces)

2 Viol. *p cresc.*

Viol. I. *p cresc.*

Viol. II. *p cresc.*

V-le. *p cresc.*

V-c. & C-b. *p cresc.*

Detailed description: This is a page of a musical score, page 156, featuring an 'Accelerando.' instruction. The score is arranged in two systems. The first system contains staves for Piccolo Flute, Flute, Oboe, Piccolo Clarinet, Clarinet, Bassoon, and Cor Anglais, all marked 'p cresc.'. Below these is a vocal line with the French text '(Un soleil rouge se montre a travers les brouillards glaces)'. The second system contains staves for Violins I & II, Viola, Violoncello, and Double Bass, all also marked 'p cresc.'. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Più mosso. $\text{♩} = 144. (\text{♩} = 72.)$

[illegible]

213

Fl. picc.

FT.

Ob.

Cl. picc.

Cl.

Fag.

Cor.

Tr. be.

Trbnl. e Tuba.

Timp.

Campana. (dans les coulisses)

Viol. I. unis.

V.le.

V.c.

C-b.

3. Fl. Andante maestoso. $\text{♩} = 16$.

Nº 155. 塞维利亚

Nº 155. „Servilia.“

78

♩ ♪ : 72.

s Fl. o: 72.
 Ob. *f dim.*
 Cl. (A) *f dim.*
 Fag. *f dim.*
 Cor. *f dim.*
 Trombe e Tuba. *pp*
 Timp. *pp*
 Viol. I. *pp*
 Viol. II. *pizz.*
 V. a. *pizz.*
 V. c. *pizz.*
 C. b. *pizz.*
 arco

Fl. I. (Andante mistico. J=64) *riten. molto*

Fl. II. (F)

3 Tr-bni.

Timp. *ppp* *tr dim.*

Le Pr. Yourl. *dim. e mor.*

Ri - ches - ses et gloi - re, où les cher cher?

V-le. div. *pp* *unis.*

V-c. div. *pp* *unis.*

C-b. *pp*

mp

N° 157. 安塔尔

N° 157. „Antar“

Fl. Allegro. J=84.

Ob. *p*

Cl.(B) *p* *cresc.*

Fag. *p* *bp cresc.*

Cor *p* *bp cresc.*

Trbo. *p* *cresc.*

Cassa. *pp* *cresc.*

V-pl. *p* *cresc.*

V-le. *p* *cresc.*

V.c. & C-b. *cresc.*

mf *30*

88 Nº 158. „La Pskovitaine,” 1^{er} acte

Al. Adagio.

Cor. I. II.

Tr. be. (B)

Timp.

Vlassévna

Je vous par-le-rai du preux pa-la-din Go-ri-nia, du ser-pent cru-el, Tou-

Arpa.

V.c. e C-b.

Fl.

Ob. I.

Cl. (B)

Fag.

Cor.

Tr. be.

Timp.

lunga

dim. e mor.

dim. e mor.

dim. e mor.

dim. e mor.

dim. e mor.

dim. e mor.

dim. e mor.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

-ga-ri-na, Et de la rei-ne La da.

Arpa.

V.c. e C-b.

lunga

dim.

pizz.

lunga

N^o 159. „Sniégourotchka“ (p. 223).

(Allegro moderato.)

Solo *p*

Fl. 7

Cl(B) *pp*

Tr-be(B) *pp*

Timp. *pp*

N^o 160. 萨特科 (p. 231)N^o 160. „Sadko“ (p. 231).

(Allegro non troppo.)

Fl. *p*

Tr-be(B) *pp*

Les devins (mysterieusement)

Sur la mer, sur l'o-cé-an, dans une i - - le mys - té-ri-eu-se fleu-
con sord.

Viol. *pp*

V.c. *pp*

Fl.

Tr-be.

Les devins.

-rit la for-ce qui ne meurt pas la force i né-pui-sable

Viol.

V.c.

Nº 161., „Légende du Tsar Saltan“ (p. 80)

ob. (Allegro, ♩:126)

Ob. (Allegro, 2/2, 128)

Cl. (B)

Fag. a 2

Tr-ba (B)

Triang.

Plati.

La cuisinière et la pâtissière éclatent de rire

V.c. pizz. Ha - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha!

No 162. 萨丹王稗史

(p. 92).

Nº 162. „Légende du Tsar Saltan“ (p 92).

Fl. (Andante. $\text{♩} = 62$)

Fl. (Andante. 2-63)

Cl (A) *pp*

Cor. I II. *pp*

Tr-ba (A) *pp*

L'aieul.

Tous sont pros-ter-nés, tous sont sup-pli-ants.

V-le. *pp*

V.c. & C-b. *pp*

Nº 163. 隱城基德希傳奇

№ 163. „Légende de la ville invisible de Kitèj“

Allegro. ♩ : 120.

Ob. Allegro. 120.

Cor.

Tr. (B)

Viol.

V. le.

V. c. & C. b.

IV.

N^o 164. „Legende de la ville invisible de Kitéj“ (p. 400)

(♩ = 92)

Ob.

Cingl.

Fag. II.

Cor. III.

Kouterma.

V-o. pizz.

Ils sont de - ve - nus sol - dats du Christ, des mar - tyre s'en - ri - chi - ra l'ar - mée.

N^o 165 五月之夜 第一幕 (p. 105)Ee N^o 165. „La Nuit de Mai,” 1^{er} acte (p. 105)

Ob. (Allegretto.)

Cl. (A)

Fag.

Cor. III, IV (D) I, II (F)

Tr-be. (C)

Tr-bni.

Timp.

Kalénik

(Il frappe à la porte)

Da - me. ou - vre moi, Ou - vre!

V-ni, e Vle

V-c e C-b

198 Maestoso. $\text{♩} = 59$.

Cor I. II. a 2

Tr. bni.
o Tuba.

Ten

Bassi.

Hon neur et gloire a toi, tres puis - sant et sa - ge

Fl. picc.

Fl. a 2

Ob.

Cl(B)

Fag.

Cor. I. II.

Tr. ba(B) a 2

Tr. bni.
o Tuba.

Sopr.

Alt.

Ten.

Tsar! Hon - neur et gloire a toi, tres puis - sant et sa - ge Tsar!

Bassi.

205 Andante $\text{♩} = 72$

I. pp

3 Fl. pp

Ob. II. pp

Clar. picc. (D) pp

2 Cl. (B) pp

2 Fac. pp

con sord. pp

4 Cor pp

I. II. (B) con sord. pp

3 Tr. bc. pp

c-alta (F) con sord. pp

I. con sord. pp

3. Tr. bni. pp

II. III. con sord. pp

(Dans les airs. Nuit. Nuages epais.)

Viol. I. pp

con sord. pp

legatissimo

C-b. pp

(Andantino. $\text{♩} = 66$)

248

Fl. *mf* *dim.*

Ob. *mf* *dim.*

Cl(A) a 2 *mf* *dim.*

Cl. basso(B) *mf* *dim.*

Fag. a 2 *mf* *dim.*

C-fag. *mf* *dim.*

Cor. *mf* *dim.*

Sopr. *dim.*

Qui y en - tre n'en pour - ra res - sor-

Arpa. *p*

I. div. *mf* *dim.*

Viol. II. *mf* *dim.*

V-le *mf* *dim.*

Vc. & C-b. *mf* *dim.*

[illegible]

[illegible]

Fl. I *dim.*

Ob. *dim.*

C. ingl. *dim.*

2 Cl. *dim.*

Cl. basso. *dim.*

Fag. *dim.*

C-fag. *dim.*

Cor. IV. *dim.*

Tr-bni. *dim.*

e Tuba. *dim.*

mor.

mor.

mor.

CORO

S. A. *dim.*

T. Chante ses na - bi - tants, dis leurs a - ven - tu - res.

B. *dim.*

Viol. *dim.*

Vle. *dim.*

V.o. *dim.*

C-b. *dim.*

244 (Ardantino, d. 1912)

Fl.

Ob.

Cl. E♭

Cl. A

Cl. Basson

B.

V. I.

V. II.

V.

C. b.

V. lo.

C. b.

L'eau s'agite, Sadko descend dans l'abîme marin

Sadko

oil

Voix de la Reine des Mers.

172 № 171: 安塔爾
 57 № 171. „Antar“
 (Adagio.)

№ 172. 沙皇的未婚妻 (p. 252).
 № 172. „La Fiancée du Tsar“ (p. 252).
 op. (Moderato. $\text{♩} = 60$)

(Vivace.)

Fl. picc.

Fl. a 2

Ob.

Cl. picc. (D)

Cl. (A)

Fag.

Cor. I. III.

Cor. II. IV.

Tr. b. (A)

Tr. b. ni. e Tuba.

Timp.

Triang.

Tambao.

Piatti.

Cassa.

Viol. I.

Viol. II.

V-le.

V-c.

C-b.

22

Pi piace a 2 Fl.

First system of the musical score for "La Nuit de Noël". It features multiple staves for various instruments. The top staff is for Flute (Fl.) and Piccolo (Picc.). Below it are staves for Clarinet (Cl.), Bassoon (Fag.), and Horn (Cor.). The bottom section includes staves for Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vcl./Cb.). The score is written in a key with one flat (B-flat) and a 2/4 time signature. The music is in a simple, folk-like style with many eighth and sixteenth notes.

Pi piace a 3 Fl.

Second system of the musical score for "La Nuit de Noël". It continues the instrumentation from the first system, including Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vcl./Cb.). The score continues with similar musical notation, maintaining the folk-like character of the piece.

Nº 175. a. „La Boïarine Véra Chéloga“ (p. 49).

Ob. *plen. assai* Lento

Cl(A) *ten. assai*

Fag. *p ten. assai*

Véra.

O quel mal - heur! Oi-seau, pourquoi te tai - re? Je cherche en

Véra.

vain, ne trou-ve pas ma rou-te je ne sais plus que faire, et je m'é-ga-re.

Viol. *pp*

V-le. *pp*

V-c. & C-b. *pizz. pp*

Nº 175. b. 可能作的另一种管弦乐法

Nº 175. b. Autre orchestration possible

Véra. Lento.

O quel mal - heur! Oi-seau, pourquoi te tai - re? Je cherche en

Viol. *ten. assai*

V-le. *ten. assai*

V-c. *ten. assai*

Cl(A)

Fag. *pp*

Véra.

vain, ne trou-ve pas ma rou-te je ne sais plus que faire, et je m'é-ga-re.

V-c. *pizz. pp*

C-b. *pizz. pp*

Nº 176. 俄罗斯复活节 (p. 5).
176 Nº 176. „La Grande Pâque Russe“ (p. 5).
(Lento mistico. J: 84)

3 Fl.
Arpa.
2 Viol. soli.
V-o. solo.
dolce

3 Fl.
Arpa.
2 Viol. I.
V-o. solo
altri V-o. pizz.
pp

3 Fl.
Cl. (C)
Fag.
Arpa.
2 Viol. I.
V-o.
altri V-o.
Solo.
3 V-o. soli.

Fl.
Arpa.
3 V-o.

Nº 177. 俄罗斯复活节 (P. 9)
 Nº 177. „La Grande Pâque Russe“ (p. 9)
 (Lento mistico. $\text{♩} = 84$)

177

Fl. I. *simile*
 Cl. (C) *pp*
 I. solo
 Arpa. *dolce*
 Viol. I. *div. a. 8.*
 V. c. *ppp*
 V. c. *pp*

Fl. I.
 Cl.
 Arpa.
 Viol. I.
 V. c.

Fl.
 Cl.
 Fag.
 Arpa.
 Viol. solo.
 Viol. I. *div.*
 Viol. II. *pp*
 V. lo. *div.*
 V. c. *arco*
 V. c. *pp*

Cl.
 Fag.
 Arpa.
 Viol. solo.

178 № 178 沙皇的未婚妻 p 1-2.

№ 178. „La Fiancée du Tsar“ (p. 1-2)

Cl. (Allegro. $\text{♩} = 108$.)

№ 179. 沙皇的未婚妻

№ 179. „La Fiancée du Tsar“

2 (Allegro. $\text{♩} = 108$.)

Nº 180. 沙皇的未婚妻

179

Nº 180. „La Fiancee du Tsar.“

② (Allegro. $\text{♩} = 102$.)

Fl. pico.

Fl. a 2

Ob. a 2

Cl. (B) a 2

Fag. a 2

Cor.

Tr. be. (C)

Tr. b. e. Tuba.

Timp.

Viol.

V. le.

V. o.

C. b.

The musical score is for a symphonic piece, No. 180, 'La Fiancee du Tsar'. It is in 2/4 time, marked Allegro with a tempo of 102 beats per minute. The score is arranged for a full orchestra and includes parts for Flute piccolo, Flute (2), Oboe (2), Clarinet in B (2), Bassoon (2), Cor Anglais, Trumpet in C, Trombone, Tuba, Timpani, Violin, Viola, Violoncello, and Double Bass. The score is written in a single system with multiple staves. The key signature is one flat (B-flat major or D minor). The tempo is marked Allegro. The score is numbered 179 in the top right corner.

Nº 181 沙皇的未婚妻
180 Nº 181. „La Fiancee du Tsar.“

7 (Allegro. $\text{♩} = 102$)

Fl. picc

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr. (B♭ & C)

Tr. (B♭ & C) Tuba

Timb.

Viol.

Vla.

Vcllo & Cb.

Nº 182 薩丹王神史
Nº 182. „Légende du Tsar Saltan.“

24 Moderato alla marcia. $\text{♩} = 68$.

OS

Cl. (B)

Fag.

Cor.

Tr. (B♭ & C)

Tr. (B♭ & C) Tuba

Timb.

Tamb.

Flauti m.

No 183. „Legende du Tsar Saitan“

17 Moderato alla marcia $J=88$.

Fl. p.c.c.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl. p.c.c.**: Flute, part c.c. (concerto).
- Ob. a 2**: Oboe, 2 parts.
- Cl. (B)**: Clarinet in B-flat, 2 parts.
- Fag. a 2**: Bassoon, 2 parts.
- Cor. a 2**: Horn, 2 parts.
- Tr.-be. (B) a 2**: Trumpet in B-flat, 2 parts.
- Tr.-bn. e Tuba**: Trombone and Tuba.
- Timp.**: Timpani.
- Tamb. 2**: Snare Drum, 2 parts.
- Platt. 2**: Cymbals, 2 parts.
- Cassa. mf**: Castanets, mezzo-forte.
- Viol. I. pizz.**: Violin I, pizzicato.
- Viol. II. pizz.**: Violin II, pizzicato.
- V.le. pizz. a 2**: Viola, 2 parts, pizzicato.
- V.c. pizz.**: Violoncello, pizzicato.
- C.-b. pizz.**: Contrabass, pizzicato.

The score is in 2/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

182 №184. „Légende du Tsar Saltan“

26 Allegretto alla marcia. ♩ = 96

1^o picc.

Fl. a2

Ob

Cl. B♭

Fag

Cor

8 Tr-bni.

Tamb

Piatti.

№185. 萨丹王稗史

№185. „Légende du Tsar Saltan“

28 Allegretto alla marcia. ♩ = 96.

Fl. picc. e 2^o Fl.

2 Ob

2 Fag e C-fag.

Cor.

Tr-bni. e Tuba.

Timp.

Triang.

Piatti.

Cassa

Viol. I e II unis.

V-le.

Vc e Cs

marcato

marcato

ff

marcato

Nº 186. „Legende du Tsar Saltan“

[34] (Allegretto alla marcia. ♩ - 98)

Fl. I.

2 Cl. (B)

Fag.

Cor. I. II.

Viol. I & II unis

V. la. pias.

V. c. e

C. b. pias.

Nº 187 萨丹王稗史

(p. 306).

Nº 187. „Légende du Tsar Saltan“ (p. 306).

Cor. (Allegro tempestoso. ♩ - 132)

Fl. I.

Tr. ba. (B)

Timp.

Le Batelier.

Viol. I & II unis.

V. la.

V. c.

C. b.

qui s'en-fuit, bru - yan - te pour lais - ser sur le ri -

Fl. I.

Viol. I & II unis.

V. la.

V. c.

C. b.

-va - ge tren - te - trois puis - sants guer - riers -

The musical score is written for a full orchestra and vocal soloists. The instruments and parts shown are:

- Flutes (Fl.)**: Two staves, both marked *ff* and *a 2*.
- Oboes (Ob.)**: Two staves, both marked *ff* and *a 2*.
- Clarinets (Cl.)**: Two staves, both marked *ff* and *a 2*.
- Bassoons (Fag.)**: Two staves, both marked *ff* and *a 2*.
- 3 Trumpets (3 Tr.-br.)**: One staff, marked *a 2*.
- Trombones (Tr.-br.)**: One staff, marked *a 2*.
- Timpani (Timp.)**: One staff, marked *a 2*.
- Cymbals (Cymb.)**: One staff, marked *a 2*.
- Vocal Soloists (Voc.)**: One staff, marked *a 2*.
- Violins (Viol.)**: Two staves, both marked *ff* and *a 2*.
- Violas (Vcllo)**: One staff, marked *ff* and *a 2*.
- Celli and Double Basses (Vcllo e C.)**: One staff, marked *ff* and *a 2*.

The score is in 4/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The tempo is marked *Allegro animato, e - cres.* and the dynamics range from *ff* to *a 2*.

Vocal Soloist Part:

Les jardiniers
 et moi en - voie un cy - gne, pour un cha - ti - ment ter - ri - ble

Fl. picc.

2 Fl.

2 Ob.

3 Cl.

2 Fag. I.

C-bas.

Cor. a 2

Tr-b. (B)

Tr-bni
o Tuba.

Timp.

Cassa.

Viol I & II.

V-la.

V.o. & V.b.

Fl. picc.

2 Fl. *8*

2 Ob.

3 Cl.

2 Fag.

C-fag.

Cor.

Tr-ba.

Tr-bni.
e Tuba.

Timp.

Cassa.

Viol. I e II.

V-le.

V-o. e C-b.

This musical score page contains two systems of staves. The first system includes staves for Fl. picc., 2 Fl. (marked with a '3' and a circled '8'), 2 Ob., 3 Cl., 2 Fag., and C-fag. The second system includes staves for Cor., Tr-ba., Tr-bni. e Tuba., Timp., and Cassa. The third system includes staves for Viol. I e II., V-le., and V-o. e C-b. The music is written in a key with two flats and a 4/4 time signature. The first system features rapid sixteenth-note passages for the woodwinds, while the strings play a steady eighth-note accompaniment. The percussion parts include a rhythmic pattern for the timpani and a single note for the cymbals.

[5] (Allegro.)

CL I (A) Solo

Cl. basso (A)

Fag.

pp

Cor. I.

ppp

V-lo. div.

pp

V-o.

pp

C-b.

pp

pizz.

p

Nº 191. 伊凡雷帝 序曲

Nº 191. „La Pskovitaine“ ouverture.

(Allegro.)

Cl. basso (B)

Cor. I Solo

Cor. II, III

Cor. IV

ppp

V-lo.

pp

V-o.

pp

C-b.

pp

pizz.

arco

p

№ 192. 天方夜譚 (p. 5)
 № 192. „Shéhérazade“ (p. 5)
 (Allegro non troppo. d.-56)

№ 193. 天方夜譚 (p. 8)
 № 193. „Shéhérazade“ (p. 8)
 (Allegro non troppo. d.-56)

E (Allegro non troppo. $\text{♩} = 56$)

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (A)), Cor, Trombone (Tr. bn. (A)), Trumpet (Tr. bn.), Violin I (Viol. I), Violin II (Viol. II), Viola (Vla.), and Cello (Vcl.). The second system continues the orchestration with additional parts for Flute, Oboe, Clarinet, Cor, Trombone, Trumpet, Violin, Viola, and Cello. The score is in 3/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

[M] (Allegro non troppo 4. 66)

Fl.
 Cl. (A)
 Viol. I.
 V-c. solo.
 altri V-c.
 C-b.
 pp

This system contains the first three measures of the piece. The Flute (Fl.) and Clarinet in A (Cl. (A)) play a melodic line. The Violin I (Viol. I.) and Violoncello solo (V-c. solo.) parts are prominent, with the V-c. solo part featuring a series of eighth notes. The other Violoncello parts (altri V-c.) and Contrabass (C-b.) provide a harmonic foundation. The dynamic is marked *pp* (pianissimo).

Fl.
 Cl.
 Cor.
 Viol. I.
 V-c. solo.
 altri V-c.
 C-b.
 pp

This system contains measures 4 to 6. The Flute (Fl.) and Clarinet (Cl.) continue their melodic lines. The Cor Anglais (Cor.) enters in measure 5. The Violin I (Viol. I.) and Violoncello solo (V-c. solo.) parts continue with their respective parts. The other Violoncello parts (altri V-c.) and Contrabass (C-b.) provide a harmonic foundation. The dynamic is marked *pp* (pianissimo).

Fag. I.
 Cor.
 Viol. I.
 V-c. solo.
 altri V-c.
 C-b.

This system contains measures 7 to 9. The Bassoon I (Fag. I.) enters in measure 7. The Cor Anglais (Cor.) continues its part. The Violin I (Viol. I.) and Violoncello solo (V-c. solo.) parts continue with their respective parts. The other Violoncello parts (altri V-c.) and Contrabass (C-b.) provide a harmonic foundation. The dynamic is marked *pp* (pianissimo).

№ 196. „Légende de la ville invisible de Kitèj“

55 (Poco larghetto. ♩ = 60)

Fl. picc.

2 Fl.

Ob.

Cl. I. II. a 2

Cl. basso. (B)

2 Fag.

C-fag.

8 Tr-bni.

Imp.

Le Fr. Vsevolod.

Il est temps, a-mie, sé-pa-rons nous.

8 Bassi.

Les oi-seaux se sont tous en-vo-lés au loin

I.

Viol.

II.

V-le.

V-o. e C-b.

plaz.

The musical score is written for a large orchestra and includes vocal parts. The orchestration includes Flute piccolo, 2 Flutes, Oboe, Clarinets I and II (2 parts), Clarinet in B, 2 Bassoons, Contrabassoon, 8 Trumpets, and Timpani. The vocal parts are for Le Fr. Vsevolod, 8 Basses, Violins I and II, Viola, and Violoncello/Double Bass. The score is in 2/4 time, marked 'Poco larghetto' with a tempo of 60 beats per minute. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). Fingerings and breath marks are indicated throughout the score.

[56] (Poco larghetto. ♩=60)

Flauto.

2 Fl.

Ob.

C. ingl.

Cl. I. II. (B)

Cl. basso (B)

Fag. e C-fag.

Cor. III. IV.

Tr-ba. I. (B)

8 Tr-bni.

Taba.

8 Bassi.

Mais un seul ——— des sol-dats — fut plus clair-vo — yant —

Viol. I.

Viol. II.

V-le. div.

V-o. e C-b.

62 (Poco larghetto. $\text{♩} = 60$.)

Fl. picc.

2 Fl. $\text{♩} = 60$

Ob.

C. ingl.

Cl. I, II (B)

Cl. basso (B)

Cor

Tr. be. I, II (B)

Tr. bn. I, II

Timp

Bassi.

Les ar - chers ont ti - re - voi-ci qu'ils sont gais.

I.

Viol. II

V. le. f

V. c. f

C. b. f

pizz.

arco div.

No 199. 隐城基德希传奇

No 199. „Légende de la ville invisible de Kitéj“

68 (Allegro. $\text{♩} = 120$.)

Ob.

C. ingl.

3 Cl. (B)

Fag.

C. fag.

I. Tron.

Viol. f

V. le. f

C. b. f

№ 200. 隐城基德希传奇
194 № 200. „Légende de la ville invisible de Kitěj“

70 (Allegro. $\text{♩} = 120$.)

Ob. $\text{♩} = 120$
C. ingl. ff
Cl. b. $\text{♩} = 120$
Fag. $\text{♩} = 120$
C. fag. $\text{♩} = 120$
Cor. $\text{♩} = 120$
Tr. ba. c. alta (F) $\text{♩} = 120$
Tr. bni. $\text{♩} = 120$
e Tuba. $\text{♩} = 120$
Viol. $\text{♩} = 120$
V-le. $\text{♩} = 120$
V-c. $\text{♩} = 120$
C.b. $\text{♩} = 120$

№ 201. 隐城基德希传奇

№ 201. „Légende de la ville invisible de Kitěj“

84 (Allegro. $\text{♩} = 120$.)

Ob. $\text{♩} = 120$
C. ingl. ff
Cl. b. $\text{♩} = 120$
Fag. ff
C. fag. $\text{♩} = 120$
Cor. $\text{♩} = 120$
I. tram. $\text{♩} = 120$
Viol. $\text{♩} = 120$
V-le. $\text{♩} = 120$
V-c. $\text{♩} = 120$
C.b. $\text{♩} = 120$

marc.
 pizz

No 202. 金鸡 (p. 298-299).
No 202. „Le Coq d'Or“ (p. 298-299)

195

(Allegro alla marcia. ♩=120.)

Fl. picc.

2 Fl.

Ob.

C. ingl.

Cl. (B)

Cl. basso. (B)

Fag. a 2

C-fag.

Cor. I. III.

sf II. IV.

Tr-ba. c-alta (F)

Timp.

Triang.

Tamb.

Viol. I.

Viol. II.

V-le. pizz.

V-c. pizz.

C-b. div.

pizz.

pizz.

marcato

mf

mf

Fl. pica.

Fl.

Ob.

C. ingl.

Cl. (D)

Cl. basso (B)

*Fag. *ff**

*C. fag. *ff**

*Cor. *ff**

Tr. b. (C)

Tr. b. (B)

*Tr. bni. *ff**
e Tuba.

Timp.

Triang.

Tamb.

Prati.

Cassa.

*Viol. *ff**

*V. la. *ff**

*V. c. *ff**

*C. b. div. *ff**

unis.

Nº 204. „Sniégourotchka“ (p. 257).

(Vivace. J. = 160)

Fl. pico.

ff

Fl.

ff

Ob.

ff

Cl.(B)

ff

Fag. a 2

ff

4 Corni.

ff

Tr-ba.(B)

ff

Tr-ba.e Tuba a 2

ff

Timp.

ff

Triang.

ff

Piatti.

ff

Cassa.

ff

Viol. I e II.

ff

V.le.

ff

V-c.e C-b.

ff

[73] Allegro. ♩ = 66.

Fl. picc. e 2 Fl.

Ob.

Cl. ingl.

Cl. picc. (D)

Cl. (A) a 2

rag. a 2 *ff*

C-fag.

Cor. I. III.

II. IV. *ff*

Tr. ba

C-ba (F)

Tr. bn.

e Tuba

Timp.

Sopr. Alti unis.

Ten. Glor - re, gloire à toi no - tre gus - lar chan - teur!

Bass. Gloire au chan - teur gus - lar!

Viol. II.

V-le.

V-o.

C-b.

177 Allegro. d. = 66.

W1 picc. e 2 Fl.

Fl. piccolo e 2 Fl.

Ob.

C. ingl.

Cl. piccolo (D)

Cl. (A)

Fag.

C. fag.

4 Cor. I. III.

II. IV.

Tr. ba.

Tr. bni.

e Tuba.

Timp.

Piatti.

Cassa.

Sopr.

Alti.

Ten.

Bassi.

I.

Viol.

II.

V. lo.

V. c.

C. b.

Glor - re, hon - neur à toi, bien - ai - mé chan - teur!

Hon - neur à toi, chan - teur!

184 Allegro non troppo, alla polacca.

Fl. *ff* *a 2*

Ob. *ff* *a 2*

Cl. p. cc. *ff*

Cl. (A) *ff* *a 2*

Fag. *ff* *a 2*

Cor. *ff* *a 2*

Tr. be. *ff*

Tr. bni. e Tuba. *ff*

Tim. p. *ff*

Viol. I. *ff*

Viol. II. *ff*

V-la. *ff*

V-c. *ff*

C-b. *ff*

Fl. *mf* *cresc.* *ff*

Ob *mf* *cresc.* *ff*

Cl. picc. *mf* *cresc.* *ff*

Cl. *mf* *cresc.* *ff*

Bsg. *mf* *cresc.* *ff* a 2

Cor. *mf* *cresc.* *ff*

Tr.-be. *f* *ff*

Tr.-bn. *f* *ff*

Timp. *mf cresc.* *ff*

Viol. I *pizz.* *arco* *mf* *cresc.* *ff*

Viol. II *pizz.* *arco* *mf* *cresc.* *ff*

V.le. *pizz.* *arco* *mf* *cresc.* *ff*

V.c. *pizz.* *arco* *mf* *cresc.* *ff*

C.-b. *mf* *cresc.* *ff*

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. picc. *ff*

Cl. (A) *ff*

Fag. *ff*

Cor. *ff*

Tr. bc. *ff*

Tr. bni. o Tuba *ff*

Tim. *ff*

Tenori *ff*

Bassi. Ah. chan-tez, rom-pet-tes, flû-tes, dans la nuit où point l'au

I. *ff*

Viol. *ff*

V. lo. *ff*

V. c. *ff*

C. b. *ff*

Fl. pico.

Fl.

Ob.

Cl. pico.

Cl.

Fag.

Cor.

Tr-be.

Trbnite Tuba.

Timp.

Ten.

-ro - re, Gloire! oel - le qui - est no - tre mè re

Bassi.

Viol.

V.lo.

V.c.

C-b.

Fl. picc.

ff

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Cor. I, II, III, IV

Tr-ba.

Trbn. & Tuba.

Timp.

Bar.

Viol.

V-la.

V.c.

C-b.

ff

no-tre reine in - com - pa - ra - ble! Gloire à no-tre reine in - com - pa - ra - ble!

Andantino, allargando assai.

Fl. a tempo I. Solo

Ob.

C. ingl.

Cl(B)

Fag.

Cor.

Tr. ba(B)

Tr. baie Tuba.

Timp.

Platti. *dimin.*

Arpa. ut, re, mi, fa, sol, la, si ut, re, mi, fa, sol, la, si

Viol. I. V. Violino solo

Viol. II. V.

V-le. *div.*

V-c. *gliss.*

C-b.

Fl. I.

Ob. *ten.*
pp

C. ingl. *ten.*
pp

Cl. I.

Fag. *ten.*
pp

Arpa *gliss.*

Viol. I solo.

Viol. II. *div. pizz. colla parte*

V.le. *ten.*
pp

V-c. *div. ten.*
pp

C-b. *pp*
colla parte

The musical score is for measures 11 through 15. The Flute I part features a melodic line with a trill in measure 11 and a grace note in measure 12. The Oboe, English Horn, Clarinet I, Bassoon, and Harp parts provide harmonic support. The Harp has a glissando in measure 11. The Violin I part has a solo line. The Violin II part is divided and plays pizzicato, following the string section. The Viola, Violoncello, and Contrabass parts also follow the string section, with the Viola and Violoncello parts marked *ten.* (tutti) and *pp* (pianissimo). The Contrabass part is marked *pp* and *colla parte* (with the part).

(Animato.)

Fl. a 2

Ob. a 2

Cl(A) 7

Fag.

ff

Cor. a 2

Tr-ba(B)

ff

Tr-bui. o Tuba.

ff

Timp.

Ten. I.

dans les ar - mu - res san - glan - tes l'a - cier

Ten. II.

fer et dans les ar - mu-res tou - tes san - glan - tes l'a - cier

Bassi.

dans les ar - mu - res san - glan - tes l'a - cier

I.

Viol.

ff

V. lo.

V. c. o C. b.

ff

allargando

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *mf cresc.*

Tr.bo. *mf cresc.*

Tr.bni. e Tuba. *mf cresc.*

Timp. *mf cresc.*

Ten. I.
clair du glai - ve s'en - fon - ce.

Ten. II.
clair du glai - ve s'en - fon - ce.

Bass.
de nos glai - ve s'en - fon ce.

Viol. *mf cresc.*

V.le. *mf cresc.*

V.c. e Cb. *mf cresc.*

210 № 212. 伊凡雷帝 第二幕
 № 212. „La Pskovitaine,” 2^{me} acte.
 19 Allegro moderato maestoso.

Fin piece
 2 Fl.

Ob.
 Ob. c.a.
 Cl. (B)
 Cl. basso (B)
 Fag.
 C-Fag.
 Cor.
 Tr. ba. (B)
 Tr. ba. c-a. (F)
 Tr. ba. e. Tuba.
 Timp.
 Sopr.
 Alt.
 Ten.
 Bass.

Seig - neur tout puis - sant, sois nous clé - ment, oui, sois

V. ol.
 V. le.
 V. c.
 C. b.

294 Andante non troppo. (♩ = 72)

Fl. I, II
Fl. III
Ob.
C. angl.
Cl. Bb
Fag.
C. (Bb)
Fag.

Du fond de la clairière marécageuse, toute fleurie, s'avance, comme sur la terre ferme, l'image du

Arpa I.
Arpa II.

Fl. I, II
Fl. III
Ob.
C. angl.
Cl. Bb
Fag.
C. (Bb)
Fag.

prince Vsevolod entourée d'une lumière d'oree. Il touche à peine le sol

Arpa I.
Arpa II.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Arpa I.

Arpa II.

Viol. II.

V-lo.

4 Vc. cell

div.

pp

div.

pp

div.

pp

IV. $\frac{1}{2}$ III. $\frac{1}{2}$ pp

pp

Detailed description: This page contains a musical score for measures 259 and 260. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Horn (Cor.), Arpa I (Harp I), Arpa II (Harp II), Violin II (Viol. II), Viola (V-lo.), and 4 Violoncellos/Double Basses (4 Vc. cell). The score is written in a key with one flat (Bb) and a common time signature (C). Measures 259 and 260 are indicated by a box with the number 259 at the top right. The woodwinds and strings play a complex, rhythmic pattern. The harps play a steady, arpeggiated accompaniment. The vocal soloists (Viol. II, V-lo., and 4 Vc. cell) have a part that begins in measure 259 and continues through measure 260. The vocal parts are marked with 'div.' (divisi) and 'pp' (pianissimo). The string parts are marked with 'IV. 1/2' and 'III. 1/2' and 'pp'.

This musical score page, numbered 213, contains staves for the following instruments:

- Fl.** (Flute): The top staff, featuring a melodic line with many grace notes.
- Ob.** (Oboe): The second staff, playing a melodic line.
- C. ingl.** (Corn Anglais): The third staff, playing a melodic line.
- Cl.** (Clarinet): The fourth staff, playing a melodic line.
- Fag.** (Bassoon): The fifth staff, playing a melodic line.
- Arpa I.** (Harp I): The sixth staff, playing a complex arpeggiated accompaniment.
- Arpa II.** (Harp II): The seventh staff, playing a complex arpeggiated accompaniment.
- Viol. II.** (Violin II): The eighth staff, playing a melodic line with long slurs.
- V. lc.** (Viola): The ninth staff, playing a melodic line with long slurs.
- 4 V. c. Boll.** (4 Violoncelli/Basses): The bottom staff, playing a melodic line with long slurs.

The score is written in a single system with three measures. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *pp* (pianissimo) and *f* (forte).

812 Andante non troppo. $\text{♩} = 72$.

Fl. picc.

Fl. I.

Fl. II.

Cl. (B)

Fag.

pp

p

pp

pp

II III

Cor I.

mf

Féroun et l'apparition sortent par le marais, effleurant à peine le sol.

Arpa I

Arpa II

Viol. I

div 3

pp

Viol. II

div 3

pp

V. la.

pp

V. c.

div 3

pp

No 215. „Le Coq d'Or.“

(Moderato. $\text{♩} = 100.$)

Fl. *p*

Ob. *p*

Cl. (B) *p*

Cl. basso (B) *p*

Fag. *p*

C. fag. *p*

Tr. bnl. *pp*

Timp. *pp*

Piatti. *pp*

C. l. div. *pizz.* *pp*

pizz.

No 216 雪娘 (p. 145).

No 216. „Sniégourotchka“ (p. 145.)

(Animato. $\text{♩} = 120.$)

Ob. I.

Cl. (A)

Fag. I.

Sniég.

Hé bien pre - nez, si vous n'avez pas honte d'être enrichis par le malheur des autres!

I. *pizz.*

Viol. *pizz.*

V. le. *pizz.*

V. c. *pizz.*

C. b. *pizz.*

p

216 N° 217 俄罗斯复活节
N° 217 „La Grande Pâque Russe“

K (d = 188)
Fl.

Cl. (C)

non arpeggiato)

Arpa.

(non div.)
pizz.

Viol.

pizz. (non div.)

V-le. pizz.

Fl.

Cl.

Cor. I.

Triang.

Piatti. - colla bacchetta da Timpano

Arpa.

Viol. sempre p

V-le.

V-c.

sempre p

pizz.

F1 & 2
Ob.
Cl.
Fag.
Cor.
Triang.
Piatti.
Tam-
tam. (quasi Campana)
Arpa.
Viol. div.
V-le.
V.c. (non div.)
C.b. pizz.

pp, *cresc.*, *mp*, *pizz.*

218 No 218 „La Nuit de Mai“ (p 140)

2 N. 71 Co.

Nº 219. 隱城基德希傳奇

(Moderato. $\text{♩} = 92$.)

H42 (Moderato.
Fug. II e C-fag.

Act II. Scene 1. Les Huguenots.

A Corni.

Tr. to. (B)

3 Tr. bni

V. mp

Ten.

Bassi.

Viol. e Il l'uns

v. le.

v. c.

c. b.

Fe don, vi - te Malheureux! taries! Ah mais par - le quel est ce pro-di-ge?

144 (Moderato. ♩ = 62.)

The musical score is for a symphonic work, specifically a scene from 'The Legend of the Invisible City of Kitezh'. It is marked 'Moderato' with a tempo of 62 beats per minute. The score is arranged for a full orchestra and vocal soloists. The instruments and voices included are:

- Flutes:** Fl. I, II, III, and C. (ingl.).
- Oboes:** Ob.
- Clarinets:** 8 Cl. (B).
- Bassoons:** Fag. and C-fag.
- Trumpets:** 3 Tr.-bn. and 3 Tr.-bn. & Tuba.
- Vocal Soloists:** Sopr., Alt., Ten., and Bass.
- String Instruments:** Viol., V.le., V.c. div., and C-b.

The vocal parts have the following lyrics in French:

Ten. Fe - dor! Vi - te! Malheureux, tardes! Ah! mais par - le, tu ne peux te taire.

The score is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The tempo is marked 'Moderato' with a note indicating 62 beats per minute. The score is divided into measures, with some measures containing multiple notes and rests. The vocal parts are written in a standard vocal staff with a treble clef. The instrumental parts are written in various staves, including woodwinds, brass, and strings. The score is a page from a larger work, as indicated by the page number 219.

220 № 221 „Légende de la ville invisible de Kitéj“

(Moderato, 4/4)

147

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Tromb.

Tuba.

Timp.

Sopr.

Ten.

Baas.

Viol.

V-le.

V-c.

C-b.

Ten. Fe - cor' Vi - te! Malheureux, tataras! Ah! mais par - le, tu ne peux te tai-re

54 Lento. $\text{♩} = 69$.

Fl. picc.

decrescendo

La Fie Printemps *pp*

Snié-gourootchka

si toudois être un jour dans la n

Violino solo. *sf*

senza sord.

Viol. I. con sord.

Fl. picc

Fl. I.

Cor. I.

Solo

La F. Pr.

-goisse et la dou-leur

Vol solo.

Viol. I.

La F. Pr.

Viens me trouver

dans le val du dieu Ye.

La F. Pr.

-ri

lo

Ap - pel-le moi

№ 223. 雪娘
222 № 223. „Sniégourotchka“

[275] Adagio. Recit.

Cor.
La Fée Printemps
Violino solo.
Snie-gou-rotchka, o mon enfant, qu'implo-res-

Cor. I. II. III.
La F. Pr. *pp*
-tu de moi? Dis moi quelle est ta peine? Pour l'a-pai-ser un

La F. Pr.
cour nstant me res-te Voi-ci le temps où ma puissance expi-re.

La F. Pr.
A-vec le jour va com-men-cer le règne

La F. Pr.
Du dieu Ya-ri-lo, de l'e-te de flamme Pourquoi tes pleurs et que veux-

4 Corni

310

№ 224. „Légende de la ville invisible de Kitêj“

Lento mistico. $\text{♩} = 60$.

Fl. *pp*

Ob. *pp*

Cingl. *pp*

Clo. *pp*

L'apparition. *pp*

Qui au-ra gou-té a no - - tre pain, —

Viol. solo. *pp*

Viol. I. *sul ponticello* *pp*

V. le. *sul ponticello* *pp*

dolce

Fl. *pp*

Cl. *pp*

I. II. *con sord.* *pp*

Cor. III. *con sord.* *pp*

L'app. *pp*

par-ti-cipe a lé-ter-nel bon-heur —

Viol. solo

Viol. I.

Viol. II. div. *sul ponticello*

V. le

Nº 225 雪娘
224 Nº 225. „Smégourotchka“
Adagio non troppo, lento e cantabile 72

212

Fl.

Cl. (B)

Cor. II *pp*

Le Tsar *pp* *doles*

Le jour brillant dé-jà décli-ne et

Vla. sola

V.c. *pp*

Cor. I.

Le Tsar *ppp*

le so-leil sur la col-li-ne de croît len-te ment. pâ-li et meurt

Vla.

V.c.

Nº 226 金鷄
Nº 226. „Le Coq d'Or.“
La Reine de Ch. *rit. molto* 188 Lento non troppo.

Ah. Viens, la cal-me nuit ré-pe-te la chan-son des cœurs en

Viol. I et II *un a* *pizz*

Vla. sola *rit. molto*

V.c. *pp*

Allegro moderato. 104

Piatti

La Reine de Ch. *pp*

fê-te Tiens, bois ce vin tout pe-ti-lant, c'est le sang de 10-ri-ent!

Viol. I et II

Vla. sola.

Vla. altro.

V.c. *p* *arco*

11 (Andante non troppo.)

Loumir.

Il a vou - lu que ses dieux on a - do - re. En ou - bli -

C-b. solo. *(sostenuto)*

(mute sol in fa) *dolce colla parte*

Loumir.

-ant les dieux que l'on ho - no - re Il a chas - sé tes saints van -

C-b. solo. *mp*

Loumir

-tours des ci - me - tiè res

C-b. solo. *p* *colla parte*

Arpa. *mf (con moto)*

Loumir.

C-b. solo.

Arpa.

V.c. div con sord. *pp*

[248] Andante. $\text{♩} = 63$

Fl.
Ob.
C. ingl.
Cl(A)
Fag.
Cor.
Tr. be(B)
Tr. bni e Tuba
Timp.

De palais sort la princesse Cygne, dont la splendeur eclipse celle du soleil. Tous protègent leurs yeux de la main.

Arpa

Viol. I.
Viol. II.
V. le
V. c. e C. b.

Fl. III. *dolce*

Ob. I. *dolce*

Cl. I. II. *dolce*

Fag. *dolce*

Cor. I. II. III. *pp3* IL III. IV. III. IV.

La princesse Cygne.

O très grand, très sa - ge roi

Arpa. *p*

Quartetto solo.

Viol. I. *senza sord.* *dolce*

Viol. II. *senza sord.* *dolce*

V. la. *senza sord.* *dolce*

V. c. *senza sord.*

Altri. *dolce*

Viol. *pp*

V. c. e C. b. *pp*

Fl. I.

Ob. I.

Cl. I.
II. III.

Fag.

Cor. III. IV.

Cyg

de vi ner tout seul tu dois

Arpa.

Quartetto solo.

I. Viol.

II. Viol.

V. la.

V. c.

Altri.

Viol. I.

Viol. II.

V. la.

V. c. & C. b.

pp

Fl. picc.

The musical score is arranged in a system of staves. The instruments and parts include:

- Fl. picc.**: Piccolo flute, marked *pp dolce*.
- Fl. I.**: First flute, marked *pp*.
- Cl. (A)**: Clarinet in A, marked *pp*.
- Cl. basso (A)**: Bass clarinet in A, marked *pp*.
- La Reine de Chemakha**: Vocal soloist, with lyrics "Mais mon cœur est gros —".
- Celesta.**: Celesta.
- Arpa.**: Harp.
- Viol. solo.**: Violin solo, marked *dolce*.
- Viol. I. altri.**: Violin I, others, marked *con sord. div. a 8* and *trem.*.
- Viol. II. trem.**: Violin II, tremolo, marked *div.* and *ppp*.
- V. le.**: Viola, marked *ppp*.
- V. c. solo.**: Violoncello solo, marked *p*.
- V. c. altri.**: Violoncello, others, marked *pp*.
- C. b. c.**: Contrabass, marked *pp*.

The score is written in G major (one sharp) and 3/4 time. It features various musical notations including triplets, slurs, and dynamic markings.

Musical score for page 230, featuring various instruments and a vocal line. The score is written in G major and 4/4 time. The instruments and parts include:

- Fl.** (Flute): First staff, playing a melodic line.
- Cl. I.** (Clarinet I): Second staff, playing a melodic line.
- Cl. II.** (Clarinet II): Third staff, playing a melodic line.
- Fag.** (Bassoon): Fourth staff, playing a melodic line.
- Cor. I.** (Horn I): Fifth staff, playing a melodic line.
- Celista.** (Celesta): Sixth staff, playing a melodic line.
- Arpa.** (Harp): Seventh staff, playing a melodic line.
- Vcl. I.** (Violin I): Eighth staff, playing a melodic line.
- Vcl. II.** (Violin II): Ninth staff, playing a melodic line.
- V. lo.** (Viola): Tenth staff, playing a melodic line.
- V. c. solo.** (Violoncello solo): Eleventh staff, playing a melodic line.
- V. c. altri.** (Violoncello others): Twelfth staff, playing a melodic line.
- C. b.** (Contrabasso): Thirteenth staff, playing a melodic line.

The vocal line (soprano) is written in the space between the Fl. and Cl. I staves. The lyrics are:

tou - jours, sans trê - - - - - ve

The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano).

Fl. p. c.

Fl. *mf* *staccato*

Ob. *mf* *staccato*

Cl. (B) *mf*

Fag. *mf*

Arpa. *mf*

Viol. I. *mf cantabile*

Viol. II. *mf cantabile*

V. I. *mf cantabile*

V. c. *mf*

Fl. p. c.

Fl. *mf*

Ob. I. *mf*

Cl. *mf*

Fag. *mf*

Arpa. *mf*

2 Viol. soli. *mf*

Viol. I. *mf*

Viol. II. *mf*

V. I. *mf*

V. c. *mf*

297 (Andante. $\text{♩} = 69$)

Fl. picc. e Fl. I.

pp

Cl (B) pp

pp

Cor. pp

pp

Feyronie.

Spectre, tu parais por-ter les traits de Vsé-vo-lod le che-va-

Arpe. I. 8...

pp

Arpe II. 8...

pp

I. div. pp

Vic. II. pp

Vic. pp

V. c. div. pp

C. b. pp

pp

Fl. picc. dolce assai
cresc. poco
Fl. II. dolce assai
cresc. poco
Ob. I. II. p cresc. poco
Cl. cresc. poco
Fag. cresc. poco
Cor. I. II. III. cresc. poco
Févr. har-di!
Le Spectre
Arpa I. ma ri - an - cée, ré-jou-is toi, ré-jou-is toi!
Arpa II.
2 Viol. sch. p cantabile ed espres.
cresc. poco
Viol. I. p cantabile ed espres.
cresc. poco
Viol. II. p cantabile ed espres.
cresc. poco
V. le. div. unis.
V. c. cresc. poco
C. b. cresc. poco pizz. p

232 № 232. 金鸡 (p. 352).
 № 232. „Le Coq d'Or“ (p. 352)
 (Allegro assai. J. 122.)
 Fl. pic.

Fl. 1 & 2
 Cl. (A)
 Fac.
 C. fas.
 con cord
 Tr. bcl. con cord.
 Viol. I
 Viol. II
 V. lo.

№ 233. 金鸡 (p. 141).
 № 233. „Le Coq d'Or“ (p. 141)
 Moderato (all. brevo). J. 140
 Fl. pic.

Fl. 1
 Cl. (B)
 Fac. 1
 Viol. I
 V. lo.

№ 236 „Sniegourotenka“

(Larghetto. 4/4)

Fl. *pp* *smors*

Ob. *pp* *ppp*

Cl. I (3) *pp*

Cor III. *pp* *ppp*

Imp. *pp*

Sniegourotenka.
Mer - ci du fond du cœur pour tant dar-dent a - mour -

Arpa. *p* *pp*

Viol I solo. *pp*

Viol II *div. arco* *frem.* *p*

Vle *pp*

V.c. *div.* *p* *pp*

2 C.b. soli. *p* *dim.*

Nº 237. 圣诞节前夜 (p. 312).

Nº 237. „La Nuit de Noël“ (p. 312.)

237

Fl. I. 481

Fl. II.

Fag.

Cor.

Tr. u. o. Tuba.

Arpall.

Viol. I.

Viol. II.

V. le b.

V. o.

C. b.

Viol. I.

Viol. II.

V. le b.

V. o.

C. b.

Nº 238. 金鸡 (p. 19).

Nº 238. „Le Coq d'Or“ (p. 19.)

(Andante. 72)

Fl. pice.

Fl. o.

Ob.

Cl. (B)

Fag.

Cor.

Viol.

V. le.

V. o. & C. b.

29

Fl. Moderato e maestoso.

Ob.

Ob. ca.

Cl(A)

Fag.

Tr. bc(B)

Tr. bc. ca.

Tr. bnl.

Le Pr. Tokmakov

Tsar tout puis-sant de grâ-ce.

Viol. II.

V. le.

V. c.

C. h.

N° 240 沙皇的未婚妻

N° 240. „La Fiancée du Tsar."

423

Ob. (Allegro moderato. $\text{♩} = 112$)

C. ingl.

Fag.

Cor. I.

Loubacha.

Oui... elle est belle... rose et blanche de teint

(Allegro moderato. $\text{♩} = 112$)

Fl. *pp*

Ob. *pp*

C. ingl. *mf*

Cl. B. *mf*

Fag. *pp*

Cor. *pp*

Lioubacha. *pp*

Ah! Ils sont deux là-bas!

Viol. *pp*

V. lo. *pp*

Nº 242. 沙皇的未婚妻

Nº 242. „La Fiancée du Tsar.“

178 Lento. $\text{♩} = 56$.

Fag. *p*

Cor. I. II. *p*

Tr. ba. (C) *f*

3 Tr. bni. *f*

Viol. *p*

V. lo. *p*

V. c. e C. b. *p*

Nº 243. 沙皇的未婚妻

Nº 243. „La Fiancée du Tsar.“

179 (Lento.)

Fl. *fff*

Ob. *fff*

C. ingl. *fff*

Cl. B. *fff*

Fag. *fff*

Cor. I. II. *p*

Tr. ba. (C) *f*

Tr. bni. I. II. *f*

Viol. *p*

V. lo. *p*

V. c. e C. b. *p*

240 № 244. „Sniegouroitchka“
 140 Andante, molto sostenuto. ♩. 69

Fl.
 Ob.
 Cl. (B)
 Cor I
 Timp.
 Koupava.
 Vous, a - beil - les aux ai - les d'or
 Viol. II div.
 V.le.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Trb. (B)
 Trbn e Tuba
 Timp.
 Koupava
 Quittez pour moi vos ruches
 Viol. II.
 V.le.
 V.c e C.b.

313 Nº 245. „Sniégourotschka“
(Andante. J. 69)

Fl. picc.

First system of the musical score. It includes staves for Fl. picc., Ob. a2, Cl(B) a2, Fag. a2, Cor. I. III., II. IV., Tr. be(B), Tr. bnie Tuba., Timp., Camp., and Triang. The music is in D major and 2/4 time. Dynamics include ff, dim., pp, and f. The woodwinds and strings play sustained notes, while the percussion instruments provide rhythmic accompaniment.

Un rayon brillant perce les brume matinale et tombe sur Sniégourotschka

Second system of the musical score. It includes staves for Arpa., Viol. I., Viol. II., V.le., and V.c.e C.b. The music continues with dynamics such as ff, dim., p, pizz., and arco. The piano part features a melodic line with arpeggiated accompaniment. The strings provide harmonic support with sustained notes and some pizzicato passages.

Lento.

Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone
Tuba
Snare Drum
Cymbal
Triangle

Pardonne-moi, pardonne-moi... o tes-tateur des âmes.

Violin I
Violin II
Viola
Cello/Double Bass

car je pardonne à mon pire en-ne-mi

(Adagio.)

205

Fl.
Ob.
Clar. (B)
Fag.
Arpa
I. div. con sord.
Viol. I
Viol. II
V.le.
V.c.

Nº 248. 俄罗斯复活节

Nº 248. „La Grande Pâque Russe.“

D (Andante lugubre. $\text{♩} = \text{so.}$)

Cl. (C)
Cor.
Tr. ba. (B)
3 Tr. bnl.
Tuba.
Viol. I
Viol. II
V.le.
V.c.

Fl. *pp*

Cl. *pp* 1. Solo *mf*

Cor *pp*

Arpa *pp* *glissando lento*

Viol. *pp* *frem.*

H. *div.* *pp* *frem.*

V. le. *div.* *frem.* *pp*

V. c. *div.* *a 3* *pp* *frem.*

Measures 1, 2, and 3 are shown. The Arpa part features a glissando in each measure, with the number 16 written above the first and 15 above the others. The strings play a tremolo pattern.

Cl. *poco accel.*

Arpa *pp*

Viol. *pp*

V. le. *pp*

V. c. *pp*

Measures 4, 5, and 6 are shown. The Cl. part has a melodic line with a *poco accel.* marking. The Arpa continues with glissandi, marked with 15 above the first and 16 above the others. The strings continue with tremolo patterns.

[5] (Larghetto alla breve. $\frac{1}{2}$) = 52)

Cl. I. II. (A)

Cl. basso (A)

2 Fag.

C-fag.

4 Corni (F)

3 Tr. bari e Tubi

Timp.

Arpa.

Viol.

V. le.

V. c.

C. b.

Cl. I. II. (A)

Cl. basso (A)

2 Fag.

C-fag.

Timp.

Arpa.

Viol.

V. le.

V. c.

con sord.

con sord.

con sord.

div

A. 130 巴拿马德希民克
248 № 250. „Légende de la ville invisible de Kitéj“

Allegro. La 1^{re}.

Com me monta au ciel le tourbillon! La pous sie - re voi - le le so leil.

pp

№ 251. 西班牙随想曲
№ 251. „Capriccio Espagnol“

Allegro.

Allegro.

264 (Allegro non troppo. 2/4: 112.)

Ob. I. Solo 3

II. Solo 3

First system of the musical score (measures 264-267). It includes staves for Ob. I. Solo, Cl. (3), 5 Tr. (dans les coulisses), Timp., Viol., V-lo., and V-c. & C-b. The music features various dynamics such as *pp*, *f*, and *ppp*, and includes markings like *fren.* and *pp*. The 5 Tr. part is marked *(dans les coulisses)*.

Second system of the musical score (measures 264-267). It includes staves for Ob., C. ingl., Cl., Tr. ba. II (B), Tr. ba. c. alta (P), Timp., Viol., V-lo., and V-c. & C-b. The music features various dynamics such as *pp*, *f*, and *ppp*, and includes markings like *Solo* and *dim.*.

Nº 254 沙皇的未婚妻 (ч. 240 247)

Nº 254 „La Fiancée du Tsar" (p. 246-247)

(Moderato. ♩ = 96.)

Fl. a2

Ob.

Cl. (B)

Fag.

Cor. I, II.

Tr. ba I (C)

Tr.-bn. I, II

Arpa

V. I.

V. II.

C (Andantino, poco animato.)

Fl.
Ob.
Cl. (A)
Fag.
Cor. I. II.
Timp.
Viol. II.
V. lo.
V. c.
C. b.

Nº 256. 沙皇的未婚妻

Nº 256. „La Fiancée du Tsar.“

402 Molto andante. $\text{♩} = 60$.

Fl.
Ob.
Cl. (A)
Fag.
Cor.
Maria.
Viol.
V. lo.
Solo.
V. c. Altri.
C. b.

A Novgorod dans un jardin superbe, sous les ombrages nous visions, ensemble

(Andante 6:00)
arranged for piano

The first system of the musical score consists of five staves. The top staff is for the right hand (RH) and the bottom staff is for the left hand (LH). The music is in 3/4 time and features a melody with many slurs and ties. Dynamics include *pp*, *cresc.*, *p*, and *f*. The tempo is marked *Andante* with a duration of 6:00. The arrangement is for piano.

The second system of the musical score consists of five staves. The top staff is for the right hand (RH) and the bottom staff is for the left hand (LH). The music continues from the first system, featuring a melody with many slurs and ties. Dynamics include *pp*, *cresc.*, *p*, and *f*. The tempo is marked *Andante* with a duration of 6:00. The arrangement is for piano.

P. poco
cresc. poco *molto cresc.*

Fl I *pp* *molto cresc.*

Fl II *cresc. poco* *molto cresc.*

Fl e alt. *cresc. poco* *molto cresc.*

Cl I (A) *pp* *molto cresc.*

C II *cresc. poco* *molto cresc.*

Cl III *cresc. poco* *molto cresc.*

Fag. I *mp cresc.*

Fag. II *mp cresc.*

Fag. III *mp cresc.*

3 Cor (B) *pp cresc. poco* *cresc. molto*

Tr-ba picc. (D) *pp cresc.*

Tr-ba c. alta (E) *pp cresc.*

Tuba *pp cresc.*

8

Viol. I *cresc.* *stacc.*

Viol. II *cresc.* *stacc.*

12 Vle div. *cresc.* *stacc.*

V.c. *cresc.* *cresc. molto*

Cb *cresc.*

Con moto.

Fl. picc.

Fl. I. II.

Fl. e. alto

Ob.

Ob. e. alto

Cl. I.

Cl. II.

Cl. III.

Cl. basso (A)

8 Fag.

8 Cor (B)

Tr. ba. picc. (A)

Tr. ba. II (A)

Tr. ba. e. alto

8 Tr. ba. e. Tuba

Camp.

Triang.

Piatti.

8 Arpe unjs.

ff glissando
(in dot. oct. mib. f. oct. f. oct. f. oct. f.)

I. 6

Viol.

V-le.

V-o. div.

C-b.

div. a 8

ff

Nº 259. 姆拉达 第三幕

Nº 259. „Mlada," 8^{me} acte.

19 Andante.

Fl. I.

Fl. II.

Fl. c-alto (G)

Ob. I.

Ob. II.

Ob. c-alto.

3 Clar. (B)

3 Fag.

3 Cor. (F)
con sord.

Tr. ba. picc. (Es)

Tr. ba. II (B)

Tr. ba. c-alto (F)

L'ombre de Mlada (mimique) : „Ce sont les voix prophétiques des esprits; écoute-les!"
Voix des esprits lumineux (derrière la scène)
Coro. 12-16 Soprani.

O Ya-ro - mir! Pour toi bien - tôt son-ne-ra l'heu-re.

Poco acceler.

Fl. picc.

FL. I. *dim. assai.*

FL. II.

CL. I.

CL. II. *dim.* *smorz.*

CL. III. *dim.* *smorz.*

Cl. basso (B) *dim. assai.*

I. *dim. poco a poco*

Fag. *dim.* *smorz.*

II. *dim.* *smorz.*

3 Cor.

II. *p dim.* *smorz.*

III. *dim.* *smorz.*

Tr. ba picc. *dim.* *smorz.*

Tr. ba II. *dim.* *smorz.*

Tr. ba c. alla. *dim.* *smorz.*

Viol. I. div. *(stacc.)* *poco* *dim*

Viol. II. *(stacc.)* *poco* *dim*

V. lab. *(stacc.)* *poco* *dim*

1 e 2 F. *poco* *dim*

V. c. pizz. *dim.* *poco a poco*

3, 4, 5 e 6 P. *dim.* *poco a poco*

O. b. div. *(stacc.)* *poco* *a poco*

(8) b. *dim.* *poco a poco*

Fl. piec

STACCO.
 Fl. I.
 dim
 Fl. II.
 smorz.
 Fl. c-alto
 smorz.
 Cl. III mf dim
 smorz.
 Cl. I.
 smorz.
 smorz.
 Viol. I.
 mf non stacc. dim. assai
 pp
 mf non stacc. dim. assai
 pp
 mf non stacc. dim. assai
 pp
 mf non stacc. dim. assai
 pp
 Viol. II.
 mf non stacc. dim. assai
 1 2 3 4 P
 pp
 mf non stacc. dim. assai
 5 6 7 9 P.
 pp
 mf non stacc. dim. assai
 1 2 3 4 P
 pp
 V. le.
 non stacc. dim. assai
 5 6 7 9 P.
 pp
 non stacc. dim. assai
 pp
 V. c.
 5 6 4 P.
 pp
 C. b.
 (4) b.
 pp

No 260. 萨特科
No 260. „Sadko.“
Andantino. $\text{♩} = 66$.

257

105

3 Fl.
2 Ob.
3 Cl.(A)
2 Tr. b. (A)
Pia. pp
Arpe. pp gliss.
Viol. I 1. s. s. P. div. pp
Viol. II 2. s. s. P. pp
V. le. con sord.
V. c. con sord. pp

La Reine des Mers.
Vol - kho - va, ain - si l'on m'appel - le. Je suis la prin - cesse, la fil - le du roi de la

No 261 萨特科
258 No 261 „Sadko“
Moderato. ♩ = 68

118

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Cor. ingl. *pp* *cresc.*

Clar. *pp* *cresc.*

Bass. *pp* *cresc.*

Tr. *pp* *cresc.*

Tromb. *pp* *cresc.*

Tuba *pp* *cresc.*

Tim. *pp* *cresc.*

Piatti. Les eaux du lac s'agitent; des profondeurs surgit le Roi des Eaux
Tam-tam *pp* *cresc.*

Viol. *pp* *cresc.*

Viola *pp* *cresc.*

Violoncello *pp* *cresc.*

Double Bass *pp* *cresc.*

Nº 262. 安塔尔
Nº 262. „Antar“

259

52 (Allegro risoluto.)

Fl. picc.

Fl. I. II.

Ob.

Cl. (A)

Fag. a 2

Cor. a 2

Tr. be. (A)

Tr. bri. e Tuba.

Timp.

Triang.

Tamb. no.

Platt.

Cassa.

Viol. I.

Viol. II.

V. lo.

V. c.

C. b.

(Allegro)

Fl. *cresc.*
 Ob. a 2 *cresc.*
 Cl. (A) *cresc.*
 Fag. *cresc.*
 Cor. *cresc.*
 Tr. bbl. *cresc.*
 Poimân.
 Nois ne som - me pas en nom - bre!
 Viol. I. *cresc. molto*
 Viol. II. *cresc. molto*
 V. le. *cresc. molto*
 V. c. *cresc. molto*
 C. b. *cresc. molto*
cresc. molto

No 264 总督老爷序奏

(p 3)

No 264. „Par le Voievode," introduction p 3.

(Allegretto. $\text{♩} = 12$)

con cord.
 Cor. *pp ten. assai*
 V. le. div. *pp*
 V. c. div. *pp sempre legato assai*
pp

Cor. ingl. *con sord.*

Cl. I(A)

Fag.

Cor.

V.le

V.c.

Ob. *con sord.*

pp ten. assai
Cor. ingl.

Cl.

Fag.

Cor. I. II.

Viol. II. *ten assai*
div.

V.le. *pp sempre legato assai*

V.c.

Fl. I.

Ob.

Cor. ingl.

Cl.

Cor.

Viol. II.

V.le.

V.c.

Fl.

Cl. (A) *pp*

pp σ .

Cl. basso (A)

pp

Fag.

pp

Cor. IV

pp σ .

pp σ .

Viol. I

Viol. II

Vle *p* 3

V.c. *p*

C.b. *p*

p

[128] (Moderato assai. $\text{♩} = 94.$)

Fl. *pp*

Ob. *pp*

Cor. angl. *pp*

Viol. I. *pp*

Viol. II. *pp*

V.le. *pp*

V.c. *pp*

C.b. *pp*

(Moderato. $\text{♩} = 92.$)

Fl. *pp*

Ob. *pp*

Cl. *pp*

Arpa I. *pp*

Arpa II. *pp*

Viol. I. *pp*

V.c. *pp*

No 268. "Kacntcheï Immortel."

(Allegretto mosso. 4/4.)

Cor. ingl.

Cor. I. II. III.
con sord.

Coro (dans les coulisses) La tempête commence

Gronde et souff - fle, tour - bil - lon, cou - vre de tes blancs flo-cons

Arpa (harpa solienne)

Viol.

V.le

C.b.

Cor. ingl.

Cor. I. II. III.

Tous les ché - nes, les sa - pins.

Arpa

Viol.

V.le

C.b.

43 Allegretto mosso. $\text{♩} : 12c$

Fl. picc.

Fl. a2

Ob. a2

Cl. I. (B)

Cl. II. (A)

Fag. a2

Cor. a2

Tr. bc. (B)

Tr. bni. e Tuba.

Timp.

Arpa (harpe éolienne)

(La scène de couvre de nuages; furieuse tempête; nuit)

Viol. I.

Viol. II.

V. le.

V. c.

C. b.

Fl picc.

Fl a 3

Ob.

Cl. I. (B)

Cl. II (A)

Cor.

Tr. bc. (B)

Tr. bni. e Tuba

Timp.

Arpa.

Viol.

V. le.

V. c.

C. b.

3 Fl. *tr.*

Ob. *mf*

Ob. c. alto.

Cl. I. II. *a2*

Cl. III.

Cl. basso (B)

Fag. *f*

C-fag. *mf*

Cor. *p*

Triang. *tr.*

Alti.

Ten. Gloire à Ya-ro-mir, no - tre prin - ce su - bli - - me!

I. *pizz.*

Viol. II. *f pizz.*

V. lo. *pizz.*

V. o. *pizz.*

C. b. *pizz.*

mf

dim. e smorz.

dim. e smorz.

Fl. picc. p.v.

Fl. p.v.

Ob. p.v.

Cor. ingl. p.v.

Cl. (B) p.v.

Cl. basso (B) p.v.

Fag. p.v.

Cor. I. II. p.v.

Tr. bni. II. III. e Tuba. p.v.

Timp. p.v.

Viol. I. p.v.

Viol. II. p.v.

V-la. p.v.

V-c. p.v.

C-b. p.v.

165 (Moderato assai. $\frac{d}{c}$: 68.)

Fl. *ff stacc.*

Ob. *ff stacc.*

Cor. (ingl.) *ff*

Cl. (B) *ff*

Cl. basso (B) *ff*

Fag. *ff*

Cor. I. II. *ff*

III. IV. *ff*

Tr. ba. (B)

Tr. ba. Le Tuba.

Timp. *ff*

div. *sempre stacc.*

Viol. *ff*

V. le. *ff*

V. c. *ff*

C. b. *ff*

Detailed description: This is a page of a musical score, page 270, for the piece 'Légende du Tsar Saltan' (No. 274). The score is for measures 165 to 168. The tempo is 'Moderato assai' and the time signature is 6/8. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (Cor. ingl.), Clarinet in B (Cl. (B)), Bass Clarinet in B (Cl. basso (B)), Bassoon (Fag.), Horns I and II (Cor. I. II.), Horns III and IV (III. IV.), Bass Trombone (Tr. ba. (B)), Bass Trombone and Tuba (Tr. ba. Le Tuba.), Timpani (Timp.), Violins (Viol.), Viola (V. le.), Violoncello (V. c.), and Double Bass (C. b.). The score is written in a single system with multiple staves. The music is in a key with one flat (B-flat major or D minor). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'sempre stacc.' (sempre staccato). The page number 270 is in the top left corner. The piece title is in both Chinese and French. The measure number 165 is in a box at the top left of the score. The tempo and time signature are also indicated at the top left of the score.

Nº 275. „Pan le Voïevode“

[128] (Larghetto. J. = 78.)

Fl. I.

Ob. I.

Cor. *mf* *cresc.*

Camp. *p cresc.*

Yadviga.

Par les vi-traux ruis - sel - le la lu - miè - re

Arpa. *cresc.* (n-b)

Viol. I. *cresc.*

Fl. I.

Ob. I.

Fag. *mf cresc.* *f cresc.*

Cor.

Camp.

Yadviga.

C'est une é - gli - se

Arpa. *cresc.*

En ut, re, mi, fa, sol, la, si

Viol. I.

quasi trillo

2 Fl. picc. *ff*

Fl. I. *ff*

Ob. *ff*

Cl. (A) *ff*

Fag. *ff*

Cor. *ff*

8 Tr. bni. *ff*

Camp. *ff*

Triang. *ff*

oul. *ff*

Arpa. *ff*

I. *ff*

Viol. *ff*

V-le. *ff*

V. e. C. b. *ff*

No 276. 圣诞节前夜 (p. 310)

No 276. „La Nuit de Noël“ (p. 310.)

(Allegro assai. J. 166.)

Fl. I. *p*

Cl. (A) *pp*

Fag. *pp*

Cor. I. II. *pp*

div. I. *pp*

Viol. II. div. *pp*

V. le. *pp*

V. c. sul D *mf* *glissando (sans harmoniques)*

C. b. *pp*

Cor. I.

Sniég

pp

soir. le soir je chante - rai - Je chante-rai pour é-gay-er la so-li - tude

I.

Viol. II. pp

V.le pp

V.c. pp

C-b pizz. pp

Poco più animato.

Fl. I poco rit. dolce

Cor. I

Sniég.

les plus gais de mes re - frains Le beau Lel me les ap - pren - dra

Viol. pp

V.le pp

V.c. pp

C-b pizz.

143 Adagio. ♩ = 56.

Fl.
Ob. *pp*
Cl. (B)
Fag. *pp*
Cor. II. *pp*
Loubava.
V.-c. & C-b. *pizz.* Ai - de moi, Sei - gneur qui es au
pp

Fl.
Ob. *poco cresc.*
Cl. *pp poco cresc.*
Fag. *poco cresc.*
Cor. I. *pp poco cresc.*
Timp.
Loubava. oia! O pre - serve in - tac - te sa tã - te fol -
Viol. *pp poco cresc.*
V.-le. *pp poco cresc.*
V.-c. & C-b. *pp poco cresc.*
pp

276 № 279 雪娘
 № 279. „Sniégourotchka.“
 (Allegretto capriccioso.)

string

F I

Cor. I.

Sniég. pp

Voi-la mon rêve et mon bon-heur, je ne puis vi-vre sans chan-sons.

pizz. arco

Viol. pp pizz. arco

V-la pp pizz. arco

V-c pp pizz. arco

pp

48

Vivo

Cl. I

Cl. A. p cresc.

Pag

Cor.

Sniég

Chan-ter, voi-la mon seul bon-heur, ma jo-

pizz. arco

Viol. p pizz. arco

V-la. p pizz. arco

V-c. p pizz. arco

C-b. p pizz. arco

(Larghetto assai. 60)

208

Op. *doce*

Cl. (B) *pp*

Fag. *pp*

Marfa. *pp* *espress.*

Là - bas — dans les pa - ys — loin - tains, le

Arpa.

Viol. II. *pp* *espress.*

V-le.

V-o. I. *piss.*

V-c. II o C-b. *piss.*

Fl.

Ob. *piu f*

Cl. *mp*

Fag. *piu f*

Marfa. *piu f* *a. piguatoos*

ciel est il si beaux qui -- oi? Mais vois — bril -

Arpa.

Viol.

V-le.

V-o. I. *poco piu f*

V-c. II o C-b. *poco piu f*

Arco

poco piu f

278

Allegro

Ob

Cl

Fag

Maraca

-ier la - bas ce grand nu -

Arpa

Viol

V-le

Vcl

Vclle C-b.

[illegible]

314 Allargando

This image shows a page from a musical score, specifically measures 314 through 317. The music is written for a large orchestra and includes vocal parts. The instruments listed on the left are Flute (Fl.), Clarinet in G (Cl. in G), Bassoon (Fag.), Cor I & II (Cor. I. II.), Trumpet (Tr.-bnl.), Trombone (La. Prd. M.), Violin (Viol.), Viola (V.lo.), and Cello/Double Bass (V.c.). The vocal parts are labeled 'C. ingl.' (Chorus) and 'Sopr.' (Soprano). The lyrics are in French: 'à la fin des temps. Ohi tes chants di - vins ont séduilt mon cœur, ra - vimon âme'. The score features various musical markings such as 'dim.' (diminuendo), 'f' (forte), 'ff' (fortissimo), 'trem.' (tremolo), and 'cresc.' (crescendo). The tempo is indicated as 'Allegro' at the top right. The page number '314' is visible in the upper left corner.

280 № 282. 沙皇的未婚妻 (p. 361)
 № 282. „La Fiancée du Tsar“ (p. 361.)
 (Larghetto assai.)
 Cl. (B)

First system of the musical score. The staves include:
 - Fl. (Flute)
 - Cor. II (Cor Anglais II)
 - Marfa (Soprano)
 - Arpa (Harp)
 - V-le. (Violoncelle)
 - V-c. (Violon)
 - C-b. (Contrebasse)
 Dynamics and markings include *pp*, *div. arco*, and *dolce*. The lyrics "Ro - viens de -" are written under the Marfa staff.

Second system of the musical score. The staves include:
 - Fl. (Flute)
 - Ob. I (Oboe I)
 - Cl. (Clarinet)
 - Fag. I. b. (Fagotto I)
 - Cor. (Cor Anglais)
 - Marfa (Soprano)
 - Arpa (Harp)
 - V-le. (Violoncelle)
 - V-c. (Violon)
 - C-b. (Contrebasse)
 Dynamics and markings include *pp*, *pizz.*, and *div.*. The lyrics "-main, men Va nis" are written under the Marfa staff.

No 283. 沙皇的未婚妻

No 283. „La Fiancée du Tsar.“

169 (Larghetto. ♩. 92)

Cl. (A)

Cor. I. II.

Marfa.

Pour ces bons vœux cent fois mer-ci -

mer-

Domna Sabourova

Bon - heur aux a - mants!

Douniacha.

Que Dieu vous ac - cor - de

Lykow.

Mer - ci a tous

pour ces bons vœux cent

Gligory.

Dieu vous ac - cor - de joie.

Bon-

Sabakine.

Que Dieu vous don - ne d'être heu - reux, sans

Viol. I.

p cantabile

Viol. II.

*p**cantabile*

Vle.

*p**cantabile*

V-c.

p cantabile

C. b.

ON *p dolce*
 Cl. A) *p dolce* *pp*
 Fag. *pp* *p dolce*
 Cor. I. II.
 M.
 S -ci a tous!
 S Bon-heur aux a mants!
 D joie! So-yez heu-reux. toujours u-nis
 L fois mer-ci.
 Gr -heurs a - mants! Soyez heureux que Dieu vous
 S trè - - ve. Dieux is ac - cor-de bon-heur et san - te,
 Viol *div.*
 V-lo. *div.*
 V-c.
 C-b.

The musical score is written for a full orchestra and vocal soloists. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into systems. The first system includes parts for Oboe (ON), Clarinet A (Cl. A), Bassoon (Fag.), and Cor. I. II. The second system includes parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system includes parts for Violin (Viol), Viola (V-lo), Violoncello (V-c), and Contrabass (C-b). The lyrics are in French and are written below the vocal parts. The dynamics range from *pp* (pianissimo) to *p dolce* (piano dolce). The tempo/mood is indicated by *div.* (diviso).

Ob.

Cl(A)

Fag.

Cor.

M.

D. Mer-ci, mer - ci pour ces vœux bien - vaillants!

L. soyez heu-reux. vi-vez bien vieux:

Gr. mer-ci a tous!

S. don - ne de vi-vez tres vieux!

Coro. Sopr. e Alt. so - yez heu - reux!

Noble I-van Serghieïevitch bon-heur à

Arpa.

Viol.

V-le.

V-c.

C-b.

cresc.

f marcato

cresc.

cresc.

cresc.

Fl. picc.

Fl. I

Fl. II.

Ob.

Cl. (A)

Fag.

Cor. III.

Tr-ba. (C)

Triang.

Coro.

Arpa.

Viol.

V-lo.

V-c. & C-b.

toi benheure à ta bel le Toujours à mou-reux, sans aucun sou-ci.

Fl. piceo.

Fl. I.

Fl. II.

Ob.

Cl.(A)

Fag.

Cor.
III
IV

Tr.ba.
(C)

Tr.ba.e Tuba.

Triang.

Sabakine.

Corp.

Arpa.

Viol.

V-le.

V-o.e C.b.

que les jours heu - reux soient pour vous nom - breux!

Que

F. II.

Ob.

Cl(A)

Fag.

Cor. III

H. IV

M.

Sob.

D

L

Gr

S

Viol.

V-le.

V-c. & C-b.

cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

p

Bon - - - - - heur

Joie - san - - - - - té.

Dieu vous gar - - - - - de

Dieu vous bé - - - - - ni - - - - - ra

Dieu vous don - ne joie, - - - - - san - té

Dieu vous don - ne joie, san - - - - - té!

p

cresc.

cresc.

cresc.

cresc.

108 (Adagio. $\text{♩} = 44$)

Solo

Ob. *dolcissimo* *dolcissimo*

Marfa. *dolcissimo*

Ah quels jours heu-reux. que nous é - tions gais, quand chaque

Viol. II. *con sord.*

V. le. *pp* *con sord.*

V. c. solo. *pp* (*senza sord.*)

altri V. c. *dolce* *con sord.* *pp*

M.

ar - bris-seau sin-cl: nait vers nous — quand les ché - nes verts

M.

sem - blaient nous be-nir tu - té - lai - res pro - tec - teurs.

288 No 285. 金鸡
No 285. „Le Coq d'Or“

135 (Andantino. $\text{♩} = 78$)

Cor. ingl.

pp

Cl. basso (A)

pp

Fag.

Tamburo

ppp

Tamb. no.

La Reine de Chemakha *dolce*

Vient-on l'attente à la fu-rê-tie. l'oeil at-tentif, le cœur tien-

Arpa. *pp*

I. *pizz.*

Viol. *pp*

II.

Vle *pizz.*

V. c.

C. b. *pizz.*

dolcissimo

Fl. I.

Ob. I.

C. ingl.

Cl. (A)

Cl. basso (A)

Fag.

Tamburo.

Tamb-no.

L.R. d. Chem.

-blant? A pei-ne l'a-t-on vu pa-rai-tre, sait-on charmer l'heureux a-mant?

Arpa.

Viol.

V.le.

V.c.

C.b.

pizz. div.

81 *acceler. poco a poco* *a 2*

Fl. *mf espress. assai* *fien. assai* *cresc.*

Ob. I. *mf espress. assai* *fien. assai* *cresc.*

Cl. (B) *mf* *f* *cresc.*

Fag. *mf* *f* *cresc.*

Cor. *mf* *fien. assai* *cresc.*

III. IV. *mf* *cresc.*

Tr. be. (C) *mf* *cresc.*

Tr. bni. *mf* *cresc.*

Lioubacha *(Elle pleure)*

Ah! tout pour toi. oui, tout pour toi!

I. div. *mf espress. assai* *largamente* *cresc.*

II Viol. *mf* *f* *cresc.*

V. lo. *mf* *f* *cresc.*

V. c. l. *mf* *f* *cresc.*

V. c. II e Cb. *mf* *f* *cresc.*

riten. poco a poco

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr.-be. *f*

Tr.-bni. *f*

Lioub. *p*

A - lors, je suis tra-hi - e?

Viol. *ff*

V.le. *ff*

V.c.l. *ff*

V.c. II e C-b. *ff*

dim. *p* *dim.* *ppp*

div. *p* *dim.* *ppp*

dim. *p* *dim.* *ppp*

dim. *p* *dim.* *ppp*

dim. *p* *dim.* *ppp*

dim. *p* *dim.* *ppp*

No 287. „Snégourotchka“

18 (Allegro moderato.)

Cl. (A)

Cl. (A)

Pag. I.

Le Printemps.

Dans ces fo-rêts où l'ombre est é-ter-nel-le, au plus pro-fond des

V. c. e C. b. pizz.

Cl.

Pag. I.

Le Pr.

bois toujours gla-cés, le père en son pa-lais re-tient ma fil-le; je la voudrais heu-

colla parte

Viol.

V-le.

V. c. e C. b.

arco

Le Pr.

-reuse et je l'a-do-re, Il faut pour l'amour d'el-le me sou-mettre au

Viol.

V-le.

V. c. e C. b.

Le Pr.

-vieux bon - homme Hi - ver. ty - ran mo - ro - se le ce pa-

Viol.

V-le.

V.c. e C-b.

Fl. I.

Ob. I.

Cl. I.

Le Pr.

-ys et de moi-mê - me; il ne veut pas au doux Printemps cé - der la pla - ce

Viol.

V-le.

V.c. e C-b.

124 Agitato. d. 128.

Cor. 1 & 2.

Cor. 3.

Trombe.

Violini.

Viola.

Violoncello & Contrabasso.

Qui va là? Oui, c'est bien elle,

p cresc.

p cresc.

cresc.

cresc.

cresc.

pizz.

arco

p cresc.

Pag.
 Cor.
 Tromb.
 La murbo del Lou... aux yeux noirs et lourd... acur... som - bres.

Viol. I *dim* *p*

Viol. II *dim* *p*

V. c. & C. b. *dim* *p*

Act I.

Fl. I.

Oboe.

Cl. (B)

Bassoon. *pp*

Horn.

Trumpet.

Lioub.

Ah, qu'elle est belle! Mes sens me trompent-ils? Ah!

Viol.

V. le.

V. c. e. c. b.

cresc. molto

cresc. molto

cresc. molto

cresc. molto

Fl. I. 125

Ob.

Cl.

Fag.

Lioub.

Viol.

V-le.

V.c.

C.b.

p *cresc.* *mf cresc.*

jai bien vu! Mer veille de beauté... des yeux aper- bes, cer- tes il la-

Fl.
Ob.
Cl.
Fag.
Cor.
Tr. ba. (C)
Tr. bni.
Lioub.

do re Mais ma fu - reur ne lè - par - gne - ra pas!

more

Viol.
V. le.
V. c.
C. b.

Ob. b.
Cl.
Fag.
Cor.
Tr. ba. (C)
Tr. bni.
Timp.

Lioub.

Ah, j'ai - la tête en feu! Ou est cet homme? Elle heurte à la porte de Bonelli

Viol.
V. le.
V. c.
C. b.

crac.

99 Larghetto. $\text{♩} = 56$.

CLB
Sadko. *pp*
dolce
Tes longs che veux blonds rais-
V.le.
V.c. *pp*
dolce (colla voce)
C.ingl.
Cl. *dolce (colla voce)*
La Pr. des Mers. *dolce*
Sadko. Com - me l'or ré-
-sel - lent com - me la ro - sée pu - re ri-
V.le.
V.c.
C.ingl.
Cl.
Cor. I.
La Pr.
Sadk - son - nent les cordes a - gi - les sous tes doigts.
-vie - re de per - les bril - lantes. *liv.*
V.le.
V.c.

Nº 290. 萨特科 (p. 150)

Nº 290. „Sadko“ (p. 150.)

(Larghetto. $\text{♩} = 56$.)

C.ingl.
Cl. *dolce (colla voce)*
La Pr.
Par la pen - se - e tu pla - dest res haut dans les cieux.
V.le.
pp

Cingl.
Cl.
La Pr.
Sadko. Ton chant lé-ger va se pa-ner sur les flots —
Ple- na dé- toiles ta cein- ture e- toilée dans la nuit.
V.le.
V.c.
dolce (colla voce)

Fl.
Op.
Cingl.
Cl.
pp
Vag.
pp
Cor.
ppp
La Pr. *ppp*
Sadko. O mon bien-ai-mé, mon fi-an-çoin beau pré-desti-
Oh, dis, ma mie... qui es-tu donc, ma prin-
I.
Viol. II.
V.le.
V.c.
C.b.
pp

(Allegro. ♩. = 68.)

307

307 (Andro. 2. 66.)

Fl.
Ob.
Cl. in G.
Fag.
Cor. Angl.
Tuba.
Timp.

La Pr. des Mers.

Sadko. Voix derrière le rideau. Mon fi - an - cé dé-si-ré!
O prin-cesse a - do-rée!

Viol.
Vie.
V.c.
Cb.

C. in G.
Cl. in G.
Fag.
La Pr.

Sadko Tes chants ont sé - duit mon cœur, comme ils ont ra - vi mon âme, ch
Ta beau-te sé - duit mon cœur, ta beau-te ra - vit mon âme, oh

Vie.
V.c.
Cb.

poco cresc.
poco cresc.
poco cresc.
poco cresc.

Fl. *mf*

Ob. *mf*

Cl. in G. *mf*

Fag. *mf*

Cor. *mf*

Tr. bni. e Tuba. *mf*

Timp. *mf*

LaPr. *mf*

bien - ai - mé!

Sadko. *mf*

bien - ai - mé!

Viol. I. *mf*

Viol. II. *mf*

V. la. *mf*

V. o. *mf*

C. b. *mf*

a 318 Andantino. ♩ = 104.

Cl. basso (B)

Lioubacha *dim.*
p *pp*

Pau-vre veu-ve, je suis par les vents bat-tue et noy-

-é-e par tou-tes les pluies du ciel. Oh, je suis la ri-sée de

tout chré-tien, la ri-sée de tous les gens de bien.

b 320

Lioubacha

Vous, chan-teurs des fo-rêts, ros-sig-no-lets, o cher-chez-le par-

I. >
Viol. *p* *pizz.* *pp*
V.le. *p* *pp*
V.c. e C-b. *p* *pp*

-mi vous, il est des vôtres, Sad-ko, mon ma-ri, le beau gous-lar!

Viol. I. *pizz.* *pp*
V.le. *pp*
V.c. e C-b. *pp*

302 No 293 沙皇的未婚妻 (p 169)
 No 293. „La Fiancée du Tsar“ (p 169)
 (Allegro. ♩ = 120 - 182.)

Cl. (B)

Fag.

Alt.

Bass.

Viol. I & II.

Vle.

Vc.

So - yons pru - dents a - vant toute au - tre obo - se,

Cl. (B)

Fag.

Cor.

Alt.

Sopr. & Alt. unis. *cresc.*

Sig - non nous tous, c'est un sor - cier!

Bass.

Viol. I & II.

Vle.

Vc.

C.b.

cresc. molto

cresc. molto

cresc. molto

cresc. molto

p cresc. molto

(Allegro.)

Ob. c. a.

Fl. g.

Clar.

Sopr. Alt.

Ten.

Bass.

Viol. I.

Viol. II div.

Vla.

V. c. & C. b.

Hoï, hoï, son - nes les

olo-ches! Ah! l'a - ven - ture est bon-ne!

dim.

304 No 295. 萨特科
 No 295. „Sadko“
 (Allegro. ♩. 126.)

Sadko. **219**

Cé-lébrons les hautes voû - tes du fir - ma - ment. Cé-lébrons les a - bi - mes de l'O - cé -

Ten. I.

Ten. II.

Bassi. Cé-lébrons les hautes voû - tes du fir - ma - ment. Cé-lébrons les a - bi - mes de l'O - cé -

Viol. I.

V. le.

V. c.

pizz.

pp

Fl. picc.

Fl. I.

Cl. picc. (D)

Cl. (A)

pp

Sadko.

an, l'homme est li - bre dans le vaste u - ni - vers, li - bre quand il tra - ver - se terre et

Ten. I.

Ten. II.

Bassi. an, l'homme est li - bre dans le vaste u - ni - vers, li - bre quand il tra - ver - se terre et

Arpe.

p

Viol. I.

Viol. II.

V. le.

V. c.

pizz.

pp

Piu animato. $\text{♩} = 144$.

Fl. piccolo **220**

Fl. *cresc.*

Ob. *cresc.*

C. ingl.

Cl. piccolo *cresc.*

Cl.

Fag.

Cor.

Timp.

Ten. et Sadko

Chœur I
Bassi, mar.

Sopr. Alt.

Chœur II Cé-lé-brons les hautes voûtes du fir-mament. Cé-lé-brons les a-bî-mes de l'O-cé-an!

Ten. Bassi.

Arpe. 8

Viol. I e II unis.

V. le.

V. co.

C. b. *div. pias.*

308 No 296. 伊凡雷帝 第二幕
 No 296. „La Pskovitaine," 2^{me} acte.
 (Allegro.)

97

Fl.

Ob.

Cor. I II.

Stiocha.

Le Tsar. Aux mo - ril - les aux mo -

Pà - té de Pskov? Hein, quod?

Sopr. I div. *poco cresc.*

Sopr. II div. Mais vo - yez: vers nous sur un fier coursier vient un no - ble preux

Mais vo - yez: vers nous sur un fier coursier vient un no - ble preux vè - tu

Fl.

Ob.

Cl. I (A)

Fag.

Cor.

Stiocha.

ril - los puis sans Tsar unis. chez nous, l'é - té, a -

Sopr. I. vè - tu d'or bril - lant d'or brillant marche un no - ble preux vè - tu d'or brillant, é - clai -

Sopr. II. dor bril - lant sur un fier coursier vient un no - ble preux vè - tu d'or brillant, é - clai -

Alt. sur un fier coursier vient un no - ble preux vè - tu d'or brillant, é - clai -

1. pizz.

Viol. II.

V. le.

V. o.

38 *ten.*

F
G♭
Cl. I.
Fag.
Cor. I II.
Stiocha.

Ts. Iv. -bon-dent les mo-ril-les. Et nos hôtes bien sou-vent le di-sent bon-nes!

Sopr. Gail-
 -rant le ciel com-me l'astre en feu du prin-temps nouveau.
Alti. É-clai-

Viol.
V. le.
V. c.
C. b.

Fag.
Cor. I II. *ten. assés*
Ts. Iv.

-lar-de! Et fort bel-le; doc les fil-les i-oi, pous-sent com-me les mo-rilles? Chez
Assés Mais vo-
Alti. -rant le ciel nu-a-geux et noir; mais il a fron-cé ses sour-cils é-pais
Viol. *piss.*
V. le. *piss.*
V. c. C. b. *piss.*

2 2

Ts. Iv.

nous on aat moins bien ser - vi tu m'en - tends?

Sopr. I.

Sopr. II.

-yez mar - cher par les champs en fleurs sa fi dèle ar - mée! Gloi - re,

Viol.

Vla.

V.c.

arco

arco

arco

p

Fl. picc.

Poco allarg.

Fl.

Ob.

Ob. c.a.

Cl.

Fag.

Cor.

poco f

Stiocha

Cer - tes j'en - tends: Et servi de mau - vais gré?

Ts. Iv.

Sopr. I.

Bon gré, ou bien mal

Sopr. II.

Seig - neur, pè - re!

gloire à lui, au hé - roa vail - lant, vê - tu d'or bril - lant, gloire au

Viol.

Vla.

V.c.

arco

piu.

piu.

piu.

piu.

Fl. picc.

Fl. *ten.*

Ob. *ten.*

Ob. c.a. *ten.*

Cl. *ten.*

Fag.

Cor.

Ts. Iv.

Sopr. I.

Sopr. II.

Alti.

Viol.

V. le.

V. c.

gré, ma foi, qui importe? Fais nous vi-si - te, et tu ver - ras bien

clair so - leil, qui sur nous flamboie, gloire à l'am - pe-reun, au ter - ri - ble Tsar!

The musical score is arranged in a system of staves. The top section includes woodwinds: Fl. picc., Fl. (tenor), Ob. (tenor), Ob. c.a. (tenor), Cl. (tenor), Fag., and Cor. Below these are the strings: Ts. Iv., Viol., V. le., and V. c. The vocal parts are Sopr. I., Sopr. II., and Alti. The lyrics are in French and are placed below the vocal staves. The music is written in a standard notation with various musical symbols such as notes, rests, and dynamic markings.

(Allegro non troppo. J. = 112.)

Fag. I.

Sopr. *dolce*

Alt. Cygnes blancs dans les buis-sons en fleur, dis-persez vous dé-plo-yez vos ailes

dolce

I.

Viol. *p*

II.

V-le. *p*

V.c. e C-b. *p*

Ob. I.

pour oueil-lir de l'au-bé-pi-ne blanche, par fumée au souffle prin-tā-nier

dis - per - sez - vous tous, dé - plo - yez vos ailes

dis-per-sez - vous tous, de-plo-yez vos ailes

Fl. Solo *dolce*

C. ingl. *dolce*

Cl. I (A) Solo *dolce*

La R.
O mon bien ai-mé! O mon pré-des-ti-né! —

Sadko.
Vier - ge-qui es - tu dono? Qui - es - tu, ma beau té?

Sopr.
Ho - la! Ho - la! *dim.*

Alti.
pour cuei - lir de l'au - bé - pi - ne blanche, par - fu - mée au souf - fle prin - ta - nier.

Viol. *dolce*

V-le.

Vo. I. *dolce*

Vo. II & C-b.

The musical score is arranged in a system of staves. The top staves are for woodwinds: Flute (Fl.), Cor Anglais (C. ingl.), and Clarinet in A (Cl. I (A)). The Flute and Clarinet parts have 'Solo' markings and the word 'dolce' is written below them. The next staves are for voices: La R. (likely a soprano or alto role) and Sadko. The La R. part has two lines of lyrics. The Sadko part has two lines of lyrics. Below these are the Soprano (Sopr.) and Alto (Alti.) parts, each with lyrics. The bottom section of the score is for strings: Violins (Viol.), Viola (V-le.), Violoncello I (Vo. I.), and Violoncello II & Contrabass (Vo. II & C-b.). The Violin part has a 'dolce' marking.

Fag. I. (Lento. $\text{♩} = 52$.)

Cor. IV.
pp
 Timp.
pp
 Koupava.
 Et toi ri-vière aux flots gla-cés et cal-mes,
 Son dé-ses-poir a tous nous fait pei-ne; o noir forfait, tra-hi-son sans pa-reil-le!

Viol. II. *pp*
 V.le. *pp*
 V.c. & C-b. *pp*

Ob. I.
 Cl. (B) *dolce*
 Fag. *pp*
 Cor. *pp*
 Timp.
 Koup
 ri-vière a-mie, aux eaux pro-fon-des, en
 son dé-ses-poir a tous nous fait pei-ne; o noir forfait, tra-hi-son sans pa-reil-le
 Dans nos de-meures paissi-bles, nos fil-les ig-no-rent la hon-te l'af-

Viol.
 V.le.
 V.c. & C-b.

Ob. I. *poco cresc.*

Cl. (B) *poco cresc.*

Fag. *poco cresc.*

Cor. III. IV. *poco cresc.*

Timp. *poco cresc.*

Koup.

Sopr. *pp* dora, en - dors na honte et ma dou - leur mor -

Alt. son dé - ses - poir à tous nous fait pei - ne, o noir for - fait, tra - hi - son sans pa - reil - le

Ten. dans nos dé - meu - res pal - si - bles, nos fil - les ig - no - rent la hon - te

front et le par - ju - re, et le par - ju - re, et le par - ju - re

Viol. *cresc. poco*

V.le. *cresc. poco*

V.c. & C.b. *cresc. poco*

cresc. poco

Ob. *poco accel.*

Cl. *cresc.*

Fag. *cresc.*

Cor. III. IV. *cresc.*

Timp. *cresc.*

Koup.

Sopr. *pp cresc.* telle! Ri - vière, en ton meu - vant lin -

Alt. *pp cresc.* Ten o noir for - fait, tra - hi - son sans pa - reil - le!

Bassi. *cresc.* son dé - ses - poir à tous nous fait pei - ne, son dé - ses - poir à tous nous fait pei - ne

Viol. *cresc.*

V.le. *cresc.*

V.c. & C.b. *cresc.*

cresc.

37

Andante.

2 Fl. *p*

Cl. I. (B) *p un poco slacc.*

Cl. basso. (B) *p un poco slacc.*

Fag. *p un poco slacc.*

Cor I. (A) con serd. *pp*

3 Cor. (F) *pp*

2 Cor. (F) *pp*

Arpa I. *p*

Arpa II. *p*

Viol. II. div. *p*

4 V.le. div. *p*

4 V.c. *pp*

C-b. div. *pp*

(sur scène)

Cl. picc. (Es). Solo *brillante* 12 12 (lento, (acceler.))

2 Fl.

Cl. I.

Cl. basso.

Fag.

Cor. I.

3 Cor.

2 Cor.

Arpa I.

Arpa II.

Viol. II.

4 V.le.

4 V.a.

C-b.

39

Sur la scène

[illegible]

181

Cl. I. II. (H)

pp Camp. (baguettes à tête d'éponge)

pp Les cloches de l'église tintent d'elles-mêmes, doucement.

Arpa I.

Arpa II.

V. lo. sul ponticello

pp

Fl. I.

Fl. II.

Cl. (B)

Cl. (B)

Plat.

Camp.

Sopr. Alt.

Oh! les sain - tes

Arpa I.

Arpa II.

I. ces sons.

Viol. II.

div.

V. lo.

Fl. I.

Cl.

Plat.

S. A.

clo - ches d'el - les mê-mes son - nent.

Arpa I.

Arpa II.

Viol. II.

299 № 302. „Sadko“

(Largo maestoso. $\text{♩} = 52$.)

Cl.(B)

Fag.

ORGANO.

Man. *p*

Pedale.

Viol. *>pp*

pp

L'apparition, a piena voce

Roi des mers tu as choi-si mal ton temps pour dan-ser! Vois la mer est sans des-

*) 如无风琴即用此处之小音符，否则从略。

Les passages en petites notes ne se jouent que faute d'un orgue.

Ob.

Cl.(B)

Fag.

L'app.

-sus dessous. Elle ren-ver-se les plus forts vaisseaux. Ce jour même la prin-

Org.

legato assai

Viol.

crusc.

crusc.

Ob.
Cl.
Fag.
L'app.
Org.
Viol.
V.c. & C-b.

ces - se ta fille l - ra à Novgo - rod pour y de ve - nir un fleuve limpide. Toi des cieux tout au

Fl.
Op.
Cl.
Fag.
C-fag.
L'app.
Org.
Viol.
V.c.
V.o.

300

find des mers. Ton pou-voir sur l'O - cé - an prend fin. O Sad - ko, mongous-

Fl.
Ob.
Cl.
Fag.
C. bas.
Uapp.
Org.
Vcl.
V. & C. b.

lar - penes à ton hon - neur! Ne pro-fane pas ton chant dans ce

pp *div.* *unle.*

Fl.
Ob.
Cl.
Fag.
C. bas.
Uapp.
Org.
Vcl.
V. & C. b.

gouf - tre noir. Va chan - ter en l'hon - neur de tes Nov - go-ro-diens.

div. *tr. cresc.* *tr. cresc.* *cresc.* *cresc.* *cresc.*

Fl. I. Andante non troppo. ♩ = 88.

Ob. I.

Cl. (B) *dolce*

Fag.

Sadko.

O par-tez, par - tez, mes fi - dé - les ser - vi - teurs —

Viol. I.

Viol. II.

V.le.

V.c.

Fl. I.

Ob. I.

Cl. (B) *p espress.*

Fag.

Cor. I, II.

Sadko.

De ma veuve a - ban - don-née es - su - yez les pleurs —

Viol.

V.le.

V.c.

C-b.

Fl. I.

Ob. I.

Cl. I.

Fag.

Cor. II.

Tr. ba (B)

Sadko

Et peut-être au ciel Dieu au - ra pi-tié de nous: —

Viol.

V. le.

V. o.

C. b.

Fl.

Ob.

Cl. I.

Fag.

Cor. III.

Tr. ba.

Sadko.

ra-me-nant à l'é - plo-rée son heu-reux é - poux —

Viol.

V. le.

V. o.

dolce

pp

pp

pp

espress.

espress.

Nº 304. 萨特科
Nº 304. „Sadko“

323

[83] (Allegretto. $\text{♩} = 72$.)

Fl. *pp*

Ob. *pp*

Cl. (B) *pp*

Fag. *pp*

Cor. *pp*

LaR. des M. *pp*

Sopr. A. *pp*

Alt. Et re - cou - vrezvous d'un mi - a - ge noir

I. *pizz.*

Viol. *pp*

II. *pizz.*

V.le. *pizz.*

V.c. *pizz.*

C-b. *pizz.*

pp

mf cresc.

pp cresc.

mf cresc.

pp cresc.

cresc.

arco

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

Fl. *p*

Ob. *p*

Cl. I. *p*

Cl. II. *p*

Fag. *p*

LaR. d. M. *p*

Sopr. A. *p*

Alt. So - yez en tou - rés

Viol. *p*

V.le. *p*

V.c. *p*

dolce

№ 305 „Légende de la ville invisible de Kitěj“

[341]

(Moderato e maestoso. ♩=60.)

Ob.

Gingl.

Fag.

L'adolescent

Vo-yez les cha-su-bles blan ches, neige aux ra-yons du so-

Le Pr Vsevolod.

Poiarok..

Vo-yez les cha-su-bles blan - ches, neige aux ra-yons du so-

Le Pr Youri

Arpe.

leil d'A - vril, qui d'a - mè-res lar-mes sont baignées, de tor-rents de pleurs, de

leil d'A - vril, qui d'a - mè-res lar-mes sont baignées, de tor-rents de pleurs, de

342

Fl. *mf* *p*

Ob. *p*

C. ingl.

Cl. (A) *mf* *p*

Fag. *p*

L'oiseau Sirinn. *p*

L'oiseau Aikonost. Pa-reils sont les blancs vê-te-ments

L'adol Tels sont les blancs vê-te-ments

Le Pr. Ys. pleurs brû-lants. Tels sont les blancs vê-

P. pleurs brû-lants. Pa-reils sont les blancs vê-te-

Le Pr. Y. pleurs brû-lants. Tels sont les

pleurs brû-lants. De tor-rents de

Arpe. *p*

Viol. I. *p*

Viol. II. *p*

V-le. *p*

V.c. pizz. *p*

C-b. div. arco *p* pizz. *p*

Fl.

Cl.

Fag.

Cor.

Sir.

Alk. - de paix, qui sont pré-pa-rés en ce lieu pour toi. _____

L'adol. de paix, qui sont pré-pa-rés en ce lieu pour toi. _____

Le Pr. Va. te ments qui sont pré-pa-rés en ce lieu pour toi. _____

p. ments qui sont pré - pa - rés i - ci pour toi. _____

Le Pr. Y pleurs qui sont pré - pa - rés i - ci pour toi _____

pleurs a - mers, bri - lants.

Viol.

V-la.

V-c.

C-b.

pizz.

The musical score is written for a large ensemble. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Horns (Cor.) and Trumpets (Sir.). The string section includes Violins (Viol.), Viola (V-la.), Violoncello (V-c.), and Double Bass (C-b.). There are also vocal soloists: Alto (Alk.), Adolphe (L'adol.), and a Priest (Le Pr.). The lyrics are in French and describe a scene of peace and preparation. The music features various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pizz.' (pizzicato).

Nº 306. 金 鸡 (p. 351)
 Nº 306. „Le Coq d'Or“ (p. 351).
 (Andantino. ♩ = 96.)

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2 Fl.
 2 Ob.
 C. ingl.
 2 Cl. (B)
 Cl. basso (B)
 2 Fag.
 C. fag.
 Cor.
 Tr. bnl.
 Tuba.
 Sopr.
 Alt.
 Ten.
 Bass.
 Viol. I.
 Viol. II.
 V. lc.
 V. c.
 C. d.

No-tre so-leil!
 No - tre prin - ce sans pa-reil
 un so-leil
 No - tre seig-neur sans pa-reil, qui br-il-lait comme un so-leil!
 Prin - ce, prin - ce sans pa-reil

fespr.
fespr.
f.
fespr.

№ 307. 萨特科 (p. 210).

№ 307. „Sadko“ (p. 210).

(Allegro non troppo. $\text{♩} = 112$.)

Ob. I.

Cl. (B)

Fag.

Cor. *p*

Tr. ba. (B)

Tr. bn. & Tuba.

Timp.

Sopr. Alti.

Mais re - gar - dez donc

Ten. Bassi.

Viol. I & II.

V-le *mf*

V.c. *mf*

C-b. *mf*

№ 308. 萨特科 (p. 226).

№ 308. „Sadko“ (p. 226).

Fl. picc.

Ob. I.

Cl. picc. (Bs)

Cl. (B)

Fag.

Cor. *sf*

Sopr.

Alti. Mais re-gar-dez donc, a mes bons a-mis

Ten. Ha-ha-ha-ha-ha - ha-ha-ha-ha - ha-ha-

Bassi.

Re - gar -

Viol. *pizz.*

V-le.

V.c. *pizz.*

C-b.

Nº 309. 伊凡雷帝 (p. 116)
 Nº 309. „La Pskovitaine“ (p. 116).
 (Andante sostenuto.)

329

77

Fl. I, III. *a2*

Ob.

Ob. c-a.

Cl. (B)

Cl. basso. (B)

Fag.

C. fag.

I, II, III.

Cor. IV.

Sopr.

Alti.

Ten.

Bassi.

Viol. II.

V-le.

V-c. e C-b.

Or-donne, o mai-tre, et tous tes or-dres se-ront sui vis

Or-donne, o mai-tre, et tous tes or-dres se-ront sui vis

sf

sf

sf

Fl. I. III. *a 2*

Ob.

Ob. c-a.

Cl. (B) *a 2*

Cl. basso. (B)

Fag.

C. fag.

(B)

Tr-bo. (c-a. F)

Sopr. Alti.

Ten.

Bassi.

Nous som - mes fai - bles, nous vou - lons é - tre gui - des par toi.

I. Viol.

II. Viol.

V-le.

V.c. e C-b.

8 Fl. (Allegro assai. ♩ = 168.)

First system of the musical score. It includes staves for Flute (Fl.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Horns I and II (Cor. I, II.), Soprano (Sopr.), Alto (Alt.), Violins I and II (Viol. I, II.), Viola (V-la.), and Cello/Double Bass (V-c.). The vocal parts (Sopr. and Alt.) have lyrics in French: "U - ne lot - te tou - te pe - ti - te na - geait, s'a - mu - sant à tra -". The tempo is marked "Allegro assai" with a metronome marking of ♩ = 168.

Second system of the musical score. It continues the instrumental and vocal parts from the first system. The vocal parts have lyrics: "Aï lio - li lio - li" and "cer un vil - lage é - ou - mant lio - li; la - do". The tempo remains "Allegro assai".

Fl.
Fl. c-a.
Ob.
Ob. e-a.
Cl.
Cl. basso.
Fag.
C. fag.
Cor.
(a)
Tr. bo.
(o-a. f)
Tr. ba. e Tuba.
Timp.
Sopr.
ja - mais!
Alt.
ja - mais!
Ten.
ja - mais!
Bass.
ja - mais!
ja - mais!
Viol.
unio
cresc.
V.le.
unio
cresc.
V.c. div.
unio
cresc.
C.b.
unio
cresc.